



HOMELESS at HOME



Homeless Shelter, New York City, 1984

The New York Times/The Wilson

Please photocopy this announcement. Pass it along to others and post it in public locations.

An Open Exhibition

What is it like to be without home?
Why is home so important for humans?
Formulate a physical and psychological
solution from which home can be
constructed for homeless.

Schedule

Design Package Available
on April 1
Registration Closes
on June 15
Submissions Arrive in NYC
by November 15
Exhibition runs Nov. 23
to Dec. 29, 1985

Open to
Artists, Architects,
Designers & Others
All Entries will be
exhibited.
Exhibition in
New York City
No Prizes

Entry Procedure

Entry fee is \$25.00.
Send a check or money
order made payable to
"Cultural Council Founda-
tion for Storefront".
Mail to STOREFRONT,
51 Prince St, New York,
N.Y., 10012
Fee helps pay for design
package & exhibition.

STOREFRONT

Art and Architecture

51 Prince St, New York, NY 10012 212-431-5795 Kyong Park/Glenn Weiss
Funded in part by New York State Council on the Arts

HOMELESS at HOME

Invitation

The nation that once stood as 'home' for the tired and poor from abroad now is unwilling to house all its citizens. National media and government deny the destitute reality of over 1 million men, women and children by reciting the American mythology of freedom - "they are homeless by choice." In fear of permanent fiscal responsibility, NYC gives minimum shelter and beds only in response to court orders. As our governments avoid creating solutions, more and more people will be forced, without choice, into the streets as demolition, gentrification and rent inflation diminish the amount of low-income housing.

The list of physical human rights begins with food, clothing and 'home' - not shelter or housing. While the peripheral appearances and social contents of home changed in modern times, the central value of 'home' remained. 'Home' gives the personal order through which exists the chance to partake in society. A society that denies a person 'home' strips him of a place in which his humanness can survive and mars itself by creating outcast citizens.

STOREFRONT asks artists, architects and others to overcome the isolation of art-for-art's-sake, and to release art with the question of life itself. You are to envision proposals which can heal the physical and metaphysical scars bestowed upon the homeless and, through collective exhibition, offer your proposals to a public beginning to seek concrete solutions. These physical proposals that satisfy human needs of one or many, for an hour or a millennium, must rise from an honest will to create a positive base for human life.

Submission Guidelines

The homeless exist; create for them. The public requires understanding and real proposals in order to act; present to them. The directors place no limits upon the kind or scale of the vision, only sincerity. The exhibition will include solicited new ideas and selected efforts in operation around the country. Wall mounted drawings, paintings or constructions should not exceed 18 sq. ft. of wall area. Floor and table displayed models or constructions should not exceed 9 sq. ft. of floor area. Books of drawings, photographs and writings are invited. Directors reserve the right not to display any submission which has nothing to do with the homeless. All submissions will be returned and remain the property of the maker.

Design Package

Two design packages will be sent to every entrant. The first package, available after April 1, contains general information describing the homeless people, current facilities and the causes of homelessness in the USA. A second package available after July 1, contains essays and statements by artists, architects, critics, management of homeless facilities and organizations and the homeless themselves.

STOREFRONT

A Program of the Cultural Council Foundation

Adam Purple above his Garden of Eden



See News, "Progressive Architecture", Nov. '84

Directors' Statements

Kyong Park

For some people, Home is the physical paradigm of human existence in the cosmos, where the roof is to behold the dome of the sky, the floor is to shape the contour of the earth, the walls are to embrace the perception of space. For some people, 'home' is a cardboard box for physical survival above a sidewalk, where the roof is to repel rain, the floor is to cover steam-vents, the walls are to sustain body heat. Somewhere between Home and 'home', you and I will find our home. And no matter how different our needs and dreams are, the common denominator for all human is the fundamental necessity of home: a physical construction which gives our survival and aspiration.

Glenn Weiss

Rarely can artists and architects overcome their inherent distrust of positivism to trespass into the frontier between the concerns of art and of society. The skills and knowledge gained from years of private and specialized investigation of art and architecture can be turned into useful tools to understand and create for a society devoid of answers to a real problem. In the past, ideas and visions created by artists and non-artists have provided the inspiration for both good and bad realities made by others with means. At this moment of need for thousands of our citizens, turn your art and mind, perhaps just once in your life, toward the creation of the seeds that spawn a better future for both another human and humanness itself.

STOREFRONT is a not-for-profit organization of artists and architects who have maintained a gallery in New York City since May '82. In three years, over 300 artists and architects have presented their work through exhibits, installations, slides, films, portfolios, performances and publications. STOREFRONT activities include 1) Solo exhibitions of artist and architects whose works are unknown, yet a creative source for the future. 2) Thematic group exhibitions where the merging of art and architecture can occur by both groups addressing a common issue. 3) Projects where artists and architects can apply their creativity to the issues of society and its environment. Previous projects include the reuse of Brooklyn's polluted Gowanus Canal and alternative housing projects designed to save The Garden of Eden in NYC from its Housing Authority.

STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

Director/Founder
Kyong Park

Associate Director
Shirin Neshat

Board of Directors
Clifton Balch
Mojdeh Baratloo
Frederick Ted Castle
Dan Graham
Richard Plunz
Lucio Pozzi

Board of Advisors
Kent Barwick
Richard Haas
Nam June Park
Michael Sorkin
James Wines
Lebbeus Woods

HOMELESS AT HOME

A Public Project

Summary

The Project Homeless At Home began in 1984 through the collaboration of Mojdeh Baratloo, Clifton Balch, Rebecca martin, Glenn Weiss and Kyong Park. The purposes of the project were to present the problem of the homeless to the community of artists and architects, and to collectively present visual propositions and statemnts through the means of the arts. Together with Project Directors, Jean Francois Blassel, Rosemary Cellini, and Kim Higgins the project evolved to a series of events in the following order:

August 8 to August 31, 1985

Beneath the Face: Portraits of the Poor by Nancy Miller Elliot

An exhibition of black and white photographs of poor and homeless people living in New York City. Nancy Miller Elliot, formerly a painter, has been photographing people from all walks of life since 1985. The exhibited photographs were taken from 1983 to 1985, and were untitled to respect the privacy of the individuals. Curators of the exhibition were Mojdeh Baratloo and Clifton Balch, architects. The exhibition was reviewed in the November 1985 issue of Photo Japan.

October 12 to November 2, 1985

Images and Words about Homeless

An exhibition of color images stenciled on the walls of STOREFRONT by artists and architects who created simple graphics dramatizing the problem of homelessness. Images were also stenciled on certain New York City streets to create public awareness and on a banner created as a permanent record of the exhibition. Curators of the exhibition were Carlo McCormick and Robert Costa and coordinated by Glenn Weiss, Barbara Yoshida, Shirin Neshat and Carla Davis. The exhibition was reviewed in The New York Times, The Daily News and Soho Arts Weekly.

October 24 to October 26, 1985

American Institute of Architects: Conference on Housing the Homeless

STOREFRONT was invited to submit projects to be exhibited at the headquarters of the American Institute of Architects in Washington, D.C. Twenty-two designs for shelters, alternative forms of housing and expressive art works by participants in the Homeless At Home project were exhibited. The submission was coordinated by Jean Francois Blassel and Kathleen McQuaid, architects.

STOREFRONT

97 Kenmare Street New York, NY 10012 212-431-5795

HOMELESS AT HOME

A Public Project Summary

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Kyong Park *me*
Associate Director
Shirin Neshat

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October 24 to October 26, 1985

American Institute of Architecture: Conference on Housing the Homeless

STOREFRONT was invited to submit projects to be exhibited at the American Institute of Architecture's Headquarters in Washington, D.C. *headquarters* *22 designs* *20* designs for shelters, alternative forms of housing and expressive art works by participants in the Homeless At Home Project were exhibited. The submission was coordinated by Jean Francois Blassel and Kathleen McQuaid, architects. *project*

March 2 to March 29 (extended to May 30), 1986

Homeless At Home

An exhibition of designs for shelters and alternative housing for the homeless by sixty-five artists and architects, as well as video documentation of the lives of homeless people from the streets to quality residences. Prior to the exhibition, design packages I and II were distributed among the participants to better inform them about the homeless issue in America. The research *was* done by the committee of the project. This exhibition was successfully received by various publications such as The New York Times, Village Voice, Architectural Record, Progressive Architecture, East Village Eye, Miami Herald, Daily News, Manhattan Arts, New Arts Examiner and Cree (from France). *(?)* *two free spotted recent?*

Homeless At Home Catalogue

STOREFRONT has completed a catalogue to conclude our one year project and exhibition. This catalogue is a collection of documentation, a summary of the project and critical essays and articles on the issue of homelessness. The Homeless At Home catalogue will be an *issue* *Front* edition of FRONT, STOREFRONT's publication. We hope to expand the content and improve the quality of the catalogue, once the additional funding is raised. The coordination of this catalogue was done by the following individuals: Kyong Park, Shirin Neshat, David Hanawalt and Suzanne McClelland.

Beneath the Face: Portraits of the Poor

October 12 - November 2, 1985

Nancy Miller Elliot started her "Portraits of the Poor" series in 1980 with a 35mm camera given to her by Buck Clayton. Since then she has been on the streets of New York with her subjects, whom she knows personally and with whom she has spent long hours. In these portraits she has captured a stunning revelation of humanity. She is an artist of exceptional compassion and insight. We cannot pass by her portraits casually.

"I started as a painter, and I have always been fascinated by the human face. My work as a photographer continues this exploration. I am always looking for beauty, both outward and inward. In each portrait I wish to convey the whole human being - what he or she is feeling. I want the viewer to look deep beneath the surface. I want the viewer to stir the emotions. These portraits are dedicated to the strength of the human spirit."

She began her photographic work in 1958, taking portraits of jazz legends including: Billie Holiday, Lester Young, Benny Goodman, Ella Fitzgerald, Sarah Vaughn, Count Bassie, Buck Clayton, Joe Williams, Artie Shaw, Eubie Blake, Jo Jones, Roy Eldridge, Benny Carter, Mel Lewis, Thelonius Monk, and many others. Her photographs have been published in the Time-Life Giants of Jazz Series, The New York Times, the New York Daily News, The New York Post, New York Magazine, Downbeat, Jazz Journal, numerous jazz periodicals throughout Europe and Japan, and two books- Louis' Children: American Jazz Singers and Joe Williams: Blues Singer- by Leslie Grouse.

The exhibition was curated by BA-BA ARC, Mojdeh Baratloo and Clifton Balch.



BENEATH THE FACE: PORTRAITS OF THE POOR

PHOTOGRAPHS BY NANCY MILLER ELLIOTT

photogravure print: Bob Solywoda

wall painting: Tom Elliott

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STOREFRONT

Art and Architecture

Kyong Park/Glenn Weiss 51 Prince, New York, NY 10012 212-431-5795

We came across these photographs while searching for supporting material for a STOREFRONT project "HOMELESS AT HOME", a comprehensive endeavor to direct awareness to the existence, conditions and growing number of homeless people.

"BENEATH THE FACE: PORTRAITS OF THE POOR" is the first of a series of activities related to this project. The project will continue through March 1986, with an exhibition of more than 200 proposals by architects and artists confronting the issues of "home" and homelessness, ranging from solutions for existing sites to visionary projects. A lecture series is being organized in conjunction with the various activities and a publication has been planned.

This exhibition has been curated by BA-BA ARC, Moji Baratloo and Clif Balch.

August, 1985

HOMELESS at HOME

THE PUBLIC PROJECT ENTITLED HOME/HOMELESS AT HOME ORIGINATES FROM OUR RECOGNITION THAT HOME IS AN ESSENTIAL FOUNDATION OF HUMAN EXISTENCE. THOSE WITHOUT HOME ARE WRONGLY ALIENATED FROM SOCIETY AND THEREFORE DENIED THE DIGNITY AND JUSTICE NECESSARY FOR HEALTHY AND PRODUCTIVE INTEGRATION WITH OTHERS. THE PROJECT CONSISTS OF A SERIES OF ONGOING EVENTS LEADING UP TO A MAJOR EXHIBITION SCHEDULED FOR EARLY SPRING OF 1986. THE EXHIBITION IS A FOCUSED PRESENTATION DESIGNED TO DISPLAY IMAGINATIVE THINKING ABOUT THE ISSUE TO THE PUBLIC AT LARGE. ONCE THIS WORKING RELATIONSHIP BETWEEN ART AND SOCIETY IS RECOGNIZED AND THEN STRENGTHENED, THERE IS NO LIMIT TO THE SOCIETAL CONCERNS WE CAN COLLECTIVELY CONFRONT.

THE STENCIL SHOW, AS ONE OF THE ONGOING EVENTS, WILL GIVE ARTISTS THE OPPORTUNITY TO JOIN TOGETHER AS A GROUP TO PUBLICALLY PRESENT THEIR FEELINGS ABOUT THE ISSUE OF HOME/HOMELESS. IT IS DESIGNED TO REFLECT OUR STRONG SUPPORT OF COLLECTIVE THINKING AS A NECESSARY COMPONENT TOWARDS THE ESTABLISHMENT OF PUBLIC AWARENESS AND RESPONSIBILITY.

LEGAL INFORMATION: Although it is technically considered "Criminal Mischief" (a misdemeanor), there is often automatic dismissal six months from receiving the ticket. If you are by chance ticketed, contact either one of these VOLUNTEER lawyers:

Larry Vogelmann (212) 790-0368 (718) 499-5605
Jane Freidson (212) 674-4188

POLICE INFORMATION: If questioned, you must be prepared to state the purpose for stenciling on public property. Be VERY courteous and carry 2 current forms of ID with you. Also be knowledgeable of the identification of other

STOREFRONT STATEMENT:

We at Storefront will only support and acknowledge the stenciling of sidewalks and the street. We will NOT take any responsibility for irresponsible defacement of public or private property. We suggest that you stencil only around the curb area.

STENCIL SHOW SPECIFICS

OCTOBER 6 10pm Group meeting at Cuando (9 second ave). We will decide who will cover what zone at this time. The zones are:

- #1. 53rd thru 60th streets--UP ALL avenues between Lexington and Sixth Ave.
- #2. Penn Station--32nd thru 34th streets --up sixth and seventh avenues.
- #3. East Village--E.4th thru E.12th streets--between 3rd ave. and Ave. B.
- #4. Liberty Plaza (Wall St. area.)

***** DO NOT STENCIL ANYWHERE ON 42nd. STREET. DO NOT *****
STENCIL GRAND CENTRAL OR PORT AUTHORITY.

OCTOBER 10 5-10pm Stencil on walls of Storefront Gallery

OCTOBER 11 5-10pm Stencil on walls of Storefront Gallery

OCTOBER 12 12-5pm Opening for Stencil Show at Storefront Gallery

HOW TO STENCIL

There are various methods you may use to make your stencil:

1. Box Stencil--cut the stencil in the bottom of a box and then use the box to store spray paint as you move from place to place.
2. Screen Stencil--gesso the negative parts of the stencil on a wire screen. The paint will then spray thru the positive parts.
3. Cylinder--relief words/images on a cylinder shape to be rolled in paint and then on the street.
4. Freehand painting--as long as you are consistent.
5. Regular stencil--made out of paper or cardboard.

FOR FURTHER INFORMATION ABOUT THE STENCIL SHOW, CONTACT THE ARTIST COMMITTEE AT STOREFRONT FOR ART AND ARCHITECTURE. FOR MORE INFORMATION ABOUT THE MAJOR EXHIBITION, PLEASE WRITE TO THE GALLERY--51 Prince St. N.Y.C. 10002

We also suggest that each artist document (5x7 B/W photo) his/her stencil. The photos will be exhibited at the gallery during the major exhibit.

THE STOREFRONT FOR ART AND ARCHITECTURE

51 Prince Street
New York, New York 10012
212-431-5795

Kyong Park/Glenn Weiss, Co-Directors
Kim Higgins/Rosemary Cellini, Project Co-Directors

HOMELESS
HELPLESS
HUNGRY


Abigail Storm 185



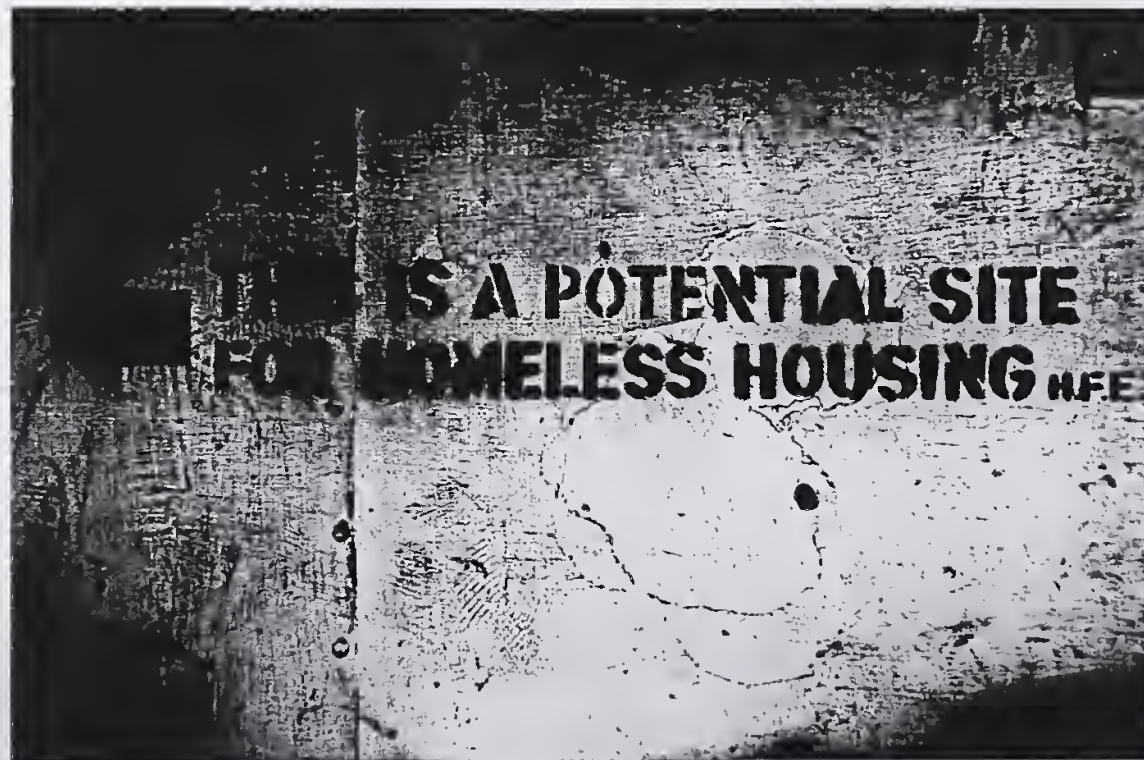
HOWE IS WHERE THE FEET ARE







**THIS IS A POTENTIAL SITE
FOR HOMELESS HOUSING** H.F.E.





HOMELESS IN NYC

UNAP



HOMELESSNESS

HOMELESSNESS

**HOMES FOR PEOPLE
NOT FOR PROFIT**

twomen's

HO
OW

Handwritten text in a stylized, possibly cursive or shorthand script, appearing to be a signature or a set of initials. The text is dark and somewhat faded, with a prominent, large, stylized letter 'H' at the top left. Below it, there are several lines of text, including what appears to be 'H. H. H.' or similar, followed by 'H. H. H.' and 'H. H. H.' at the bottom.



HOMELESS

Buster Cleveland 85

SEE NO



WORTHLESS

SHAME

SHAME







HOME FOR EVERYONE



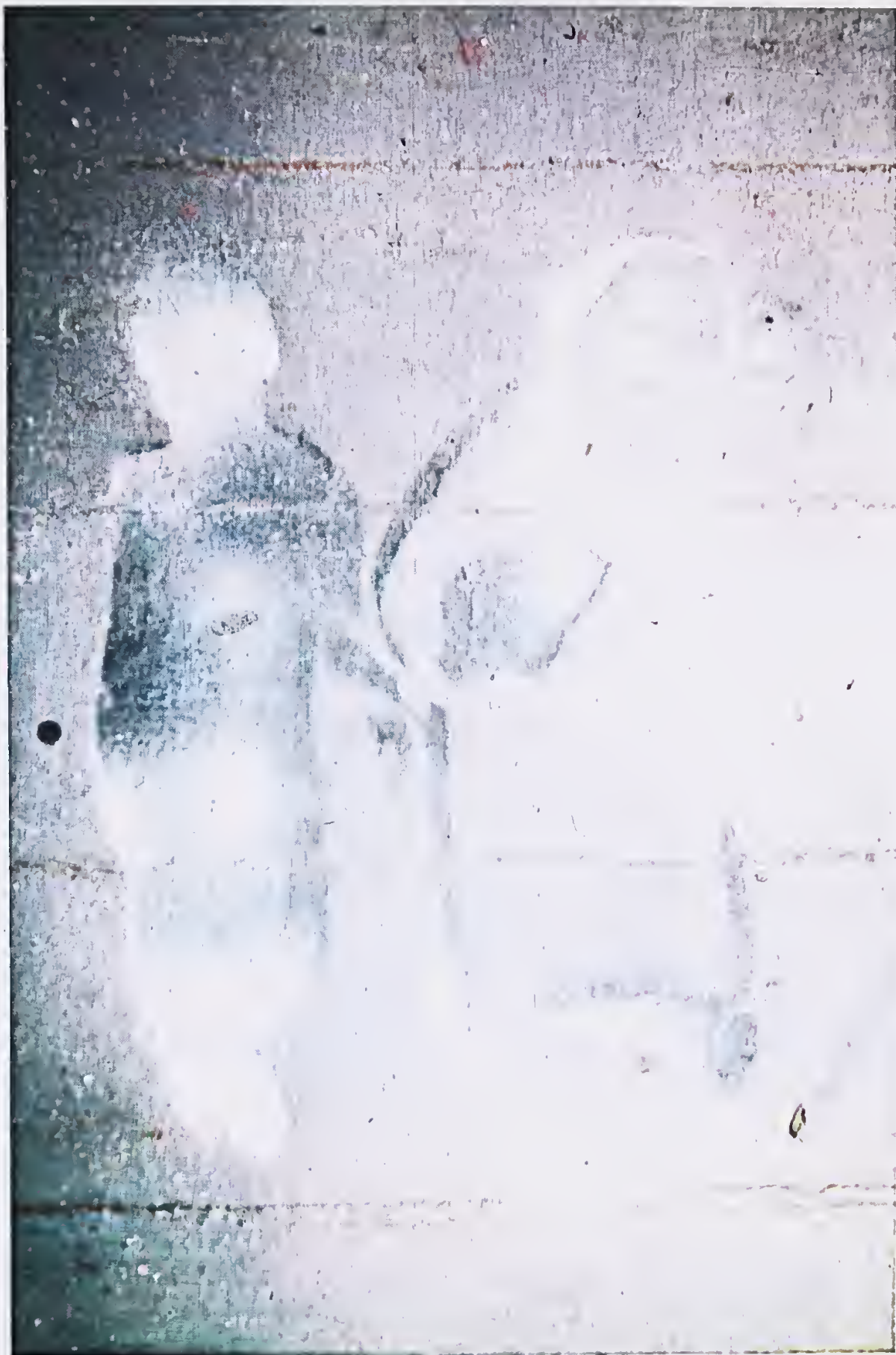


Shirin
Neshat









**NO
HOME**

FA-Q

American Institute of Architects:
Conference on Housing the Homeless
October 24 - October 26, 1986

Conference on Housing the Homeless
October 24 - October 26, 1986

LINDA GATTER AIA
93 BEDFORD STREET
NEW YORK, NEW YORK 10014

CAPE CANE TENT FRAME

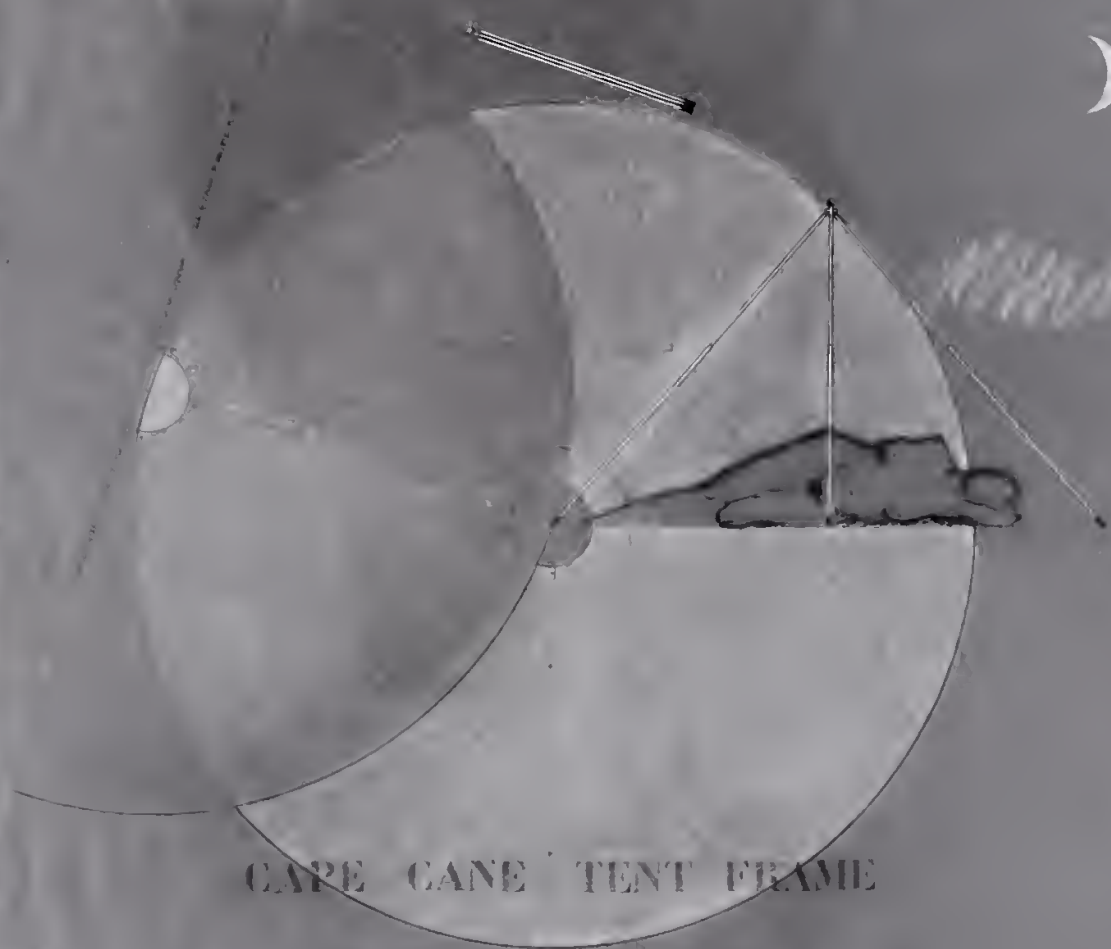
Pastel on kraft paper 1986

There are, among the homeless,
those who choose/are forced to sleep outside the shelters
In parks, on streets, in the corners of the city.
For those,
as shelter from the rain and cold and passing eyes,
A cape and walking stick to make a tent.

"Antonio Averlino, known as Filarete, tells of how Adam, on a stormy day,
faced with God who was chasing him from Eden, linked his hands over his
head as if to form a roof, to make a form that would protect him from divine
anger and from the rain. At that moment, and through that gesture, the
first architecture appeared on the Earth. "

Giancarlo de Carlo Thomas Cubitt lecture May 1978

"With \$6 we could get a room and get our suitcase back."
Helen in William Kennedy's Ironweed



Handwritten text, possibly a signature or name.

CAPE CANE TENT FRAME

**KARAHAN / SCHWARTING
ARCHITECTURE COMPANY**15 PARK ROW SOUTH TOWER 2710
NEW YORK, N.Y. 10038 (212)608-9222**LETTER OF TRANSMITTAL**TO Storefront
97 Kenmare St
NYC

DATE 5-26-87	JOB NO. SKO
ATTENTION Kyong Park	
RE. S.R.O.	

WE ARE SENDING YOU ☐ Attached ☐ Under separate cover via _____ the following items:

- ☐ Shop drawings ☐ Prints ☐ Plans ☐ Samples ☐ Specifications
☐ Copy of letter ☐ Change order ☒ By Hands ~~✗~~

COPIES	DATE	NO.	DESCRIPTION
		1	Description
		2	Br W 8x10 photoz

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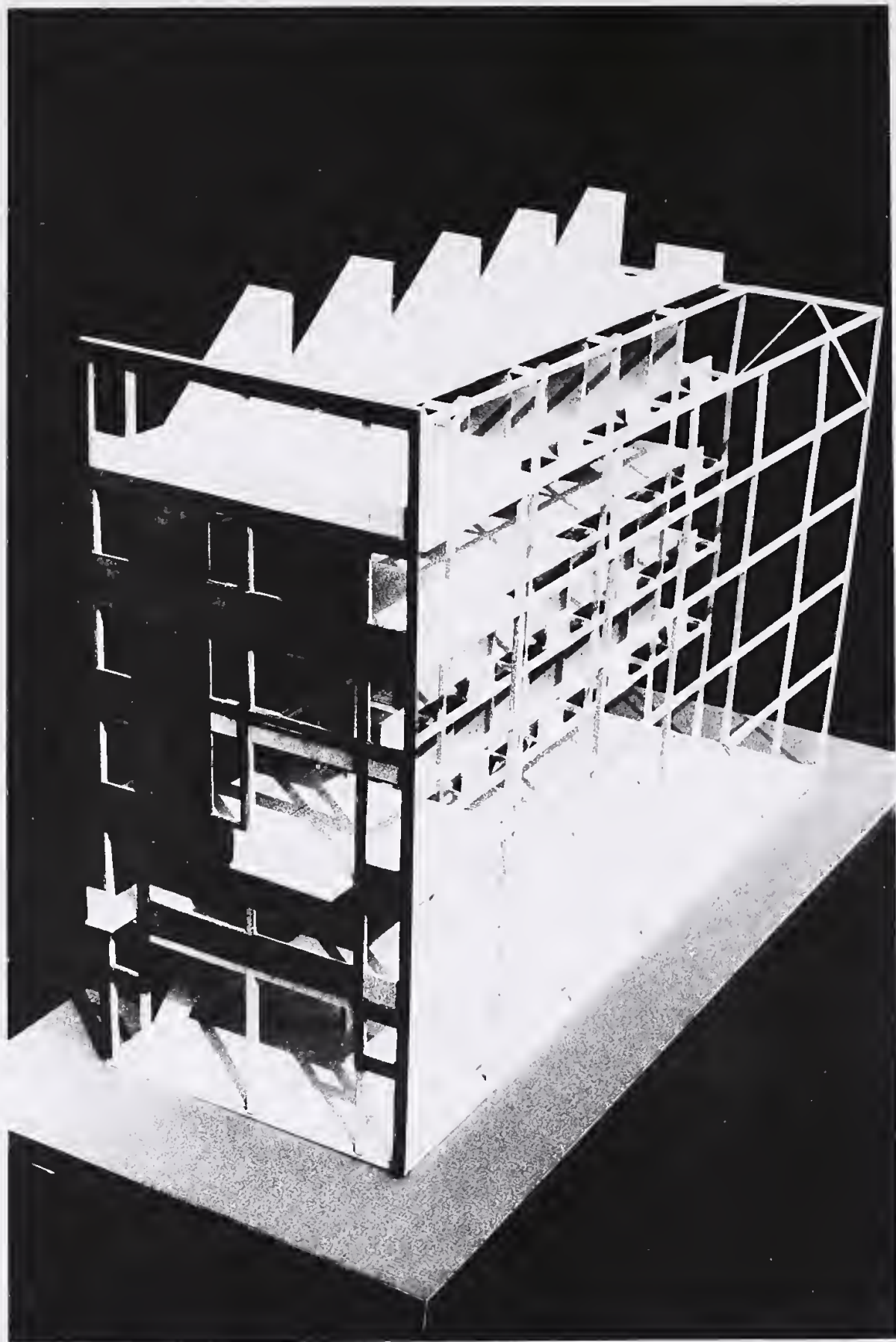
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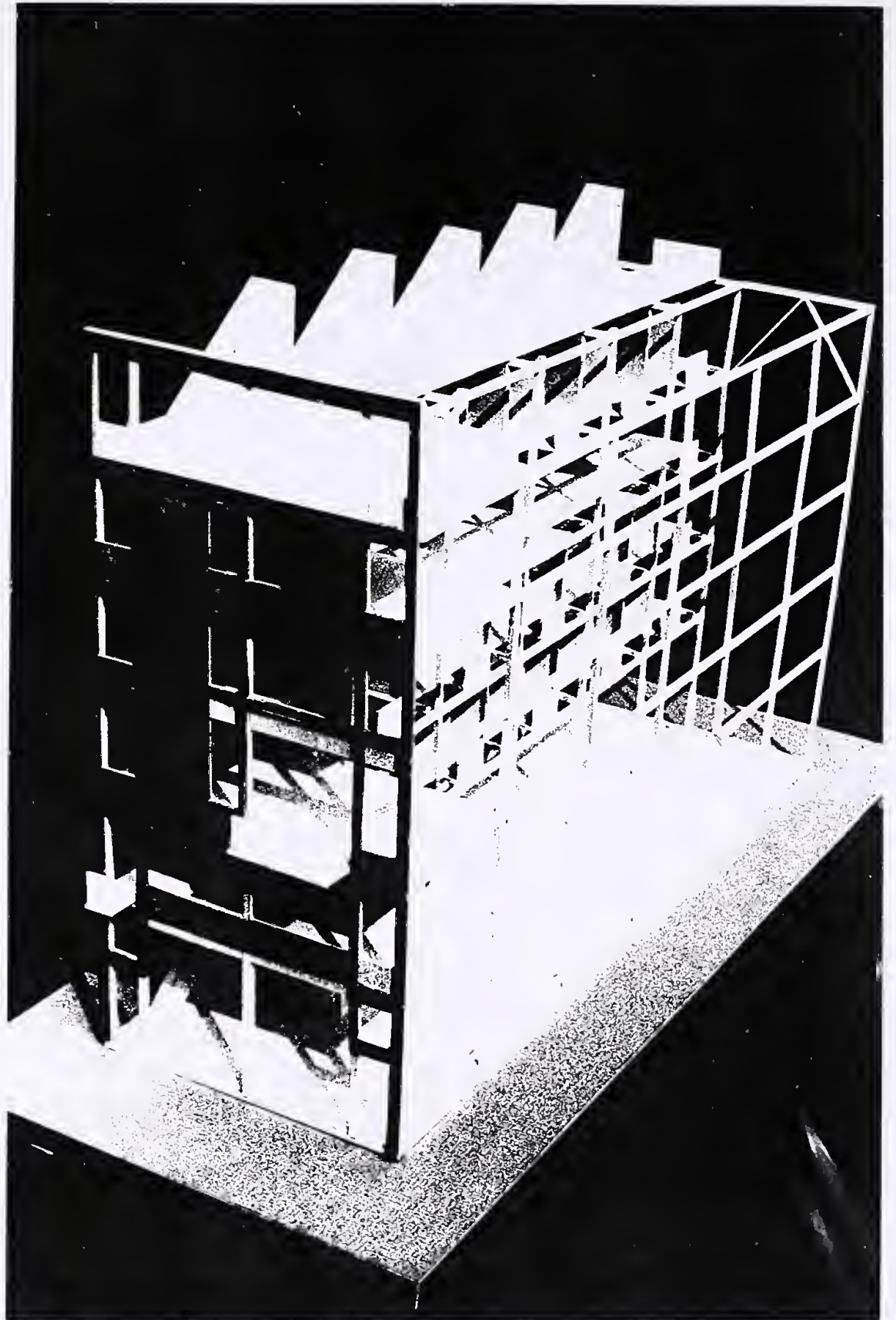
COPY TO _____ SIGNED: Diana Jhatey

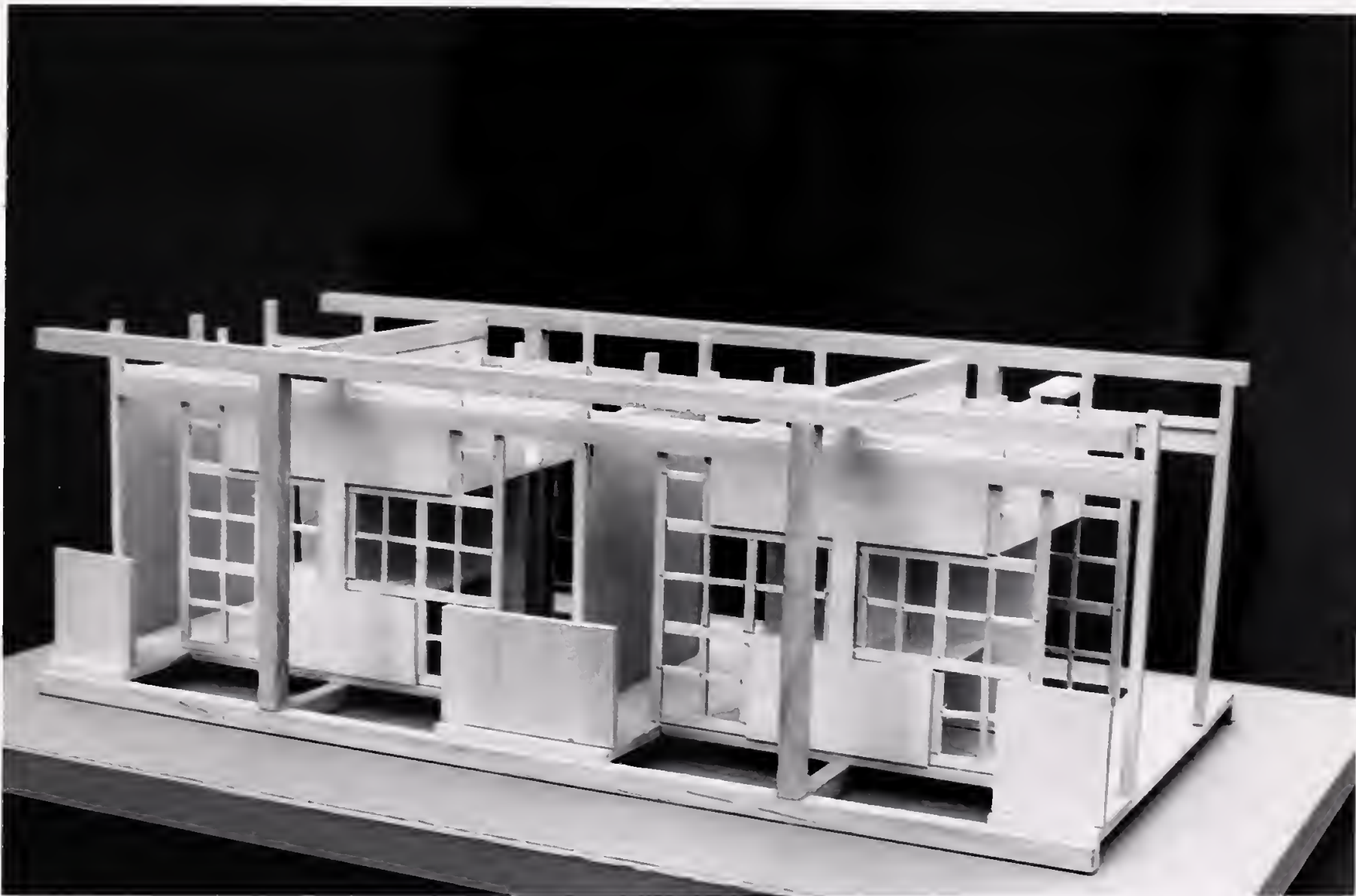
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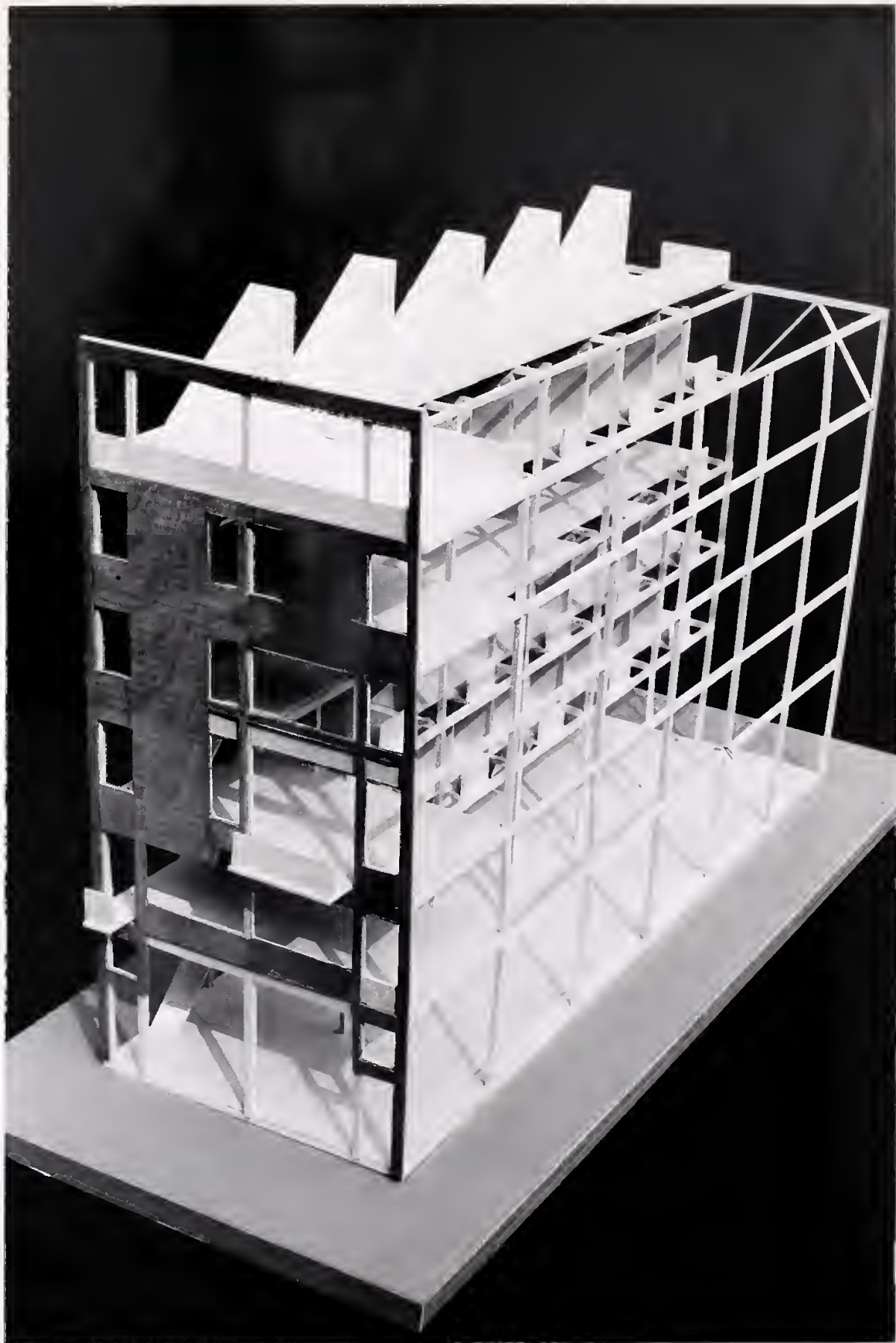
S.R.O.: Jon Michael Schwarting

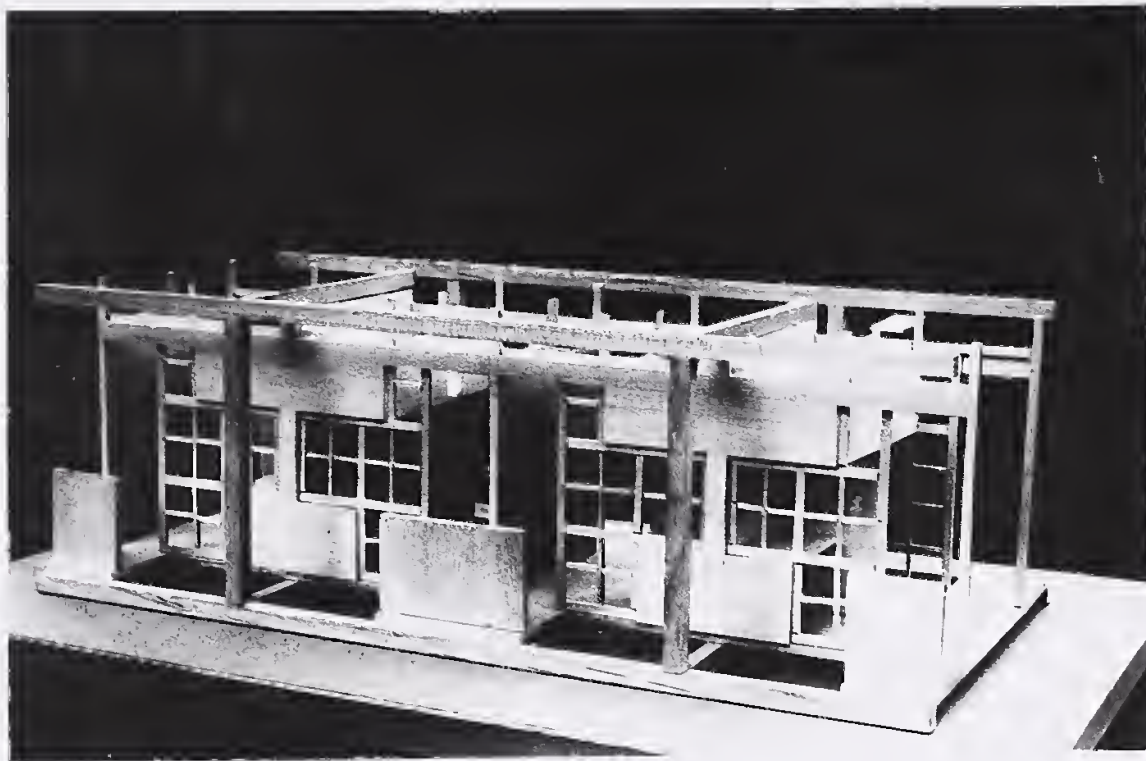
The principle analogue of this project, both socially and formally is the communal house experiments made in Russia in the 1920's. The concepts of community have been utilized for this S.R.O. Project to develop its sense of community, an elaboration, of public space, and at the same time, provide individual privacy. The other theme of the project is to create a spatial 'transparency' or ambiguity that would permit, the inherently small spaces to be defined within implicit larger readings. This spatial concept is intended to assist the motion of communal sharing by the overlap of space. These two concepts were developed in the form of a typical American townhouse site. The intention is to assume an integration rather than differentiation of people who live in single rooms regardless of their economic situation. This proposal is a 'party-wall' 'house' with 30 private bedrooms, one living room, one dining room, one T.V./game room, one court and one yard.















carol kalil 140 east 7th st. (3M)

P.O. BOX 1692

N.Y.C. 10009 (212) 260-8014

Martha Washington Chronicles

From being homeless to being homed
but not at home.

All I have to do now is make money,
close my eyes, click my heels and repeat;
there's no place....

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KODAK TX 5063

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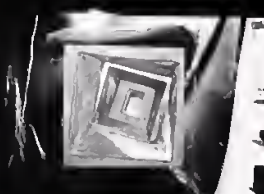
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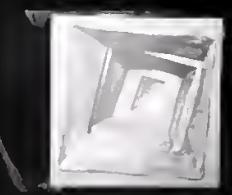
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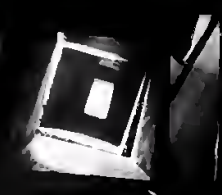
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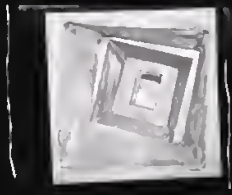
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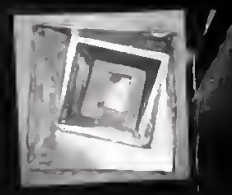
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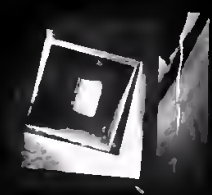
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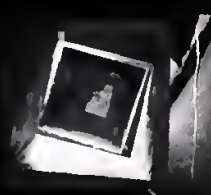
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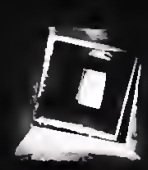
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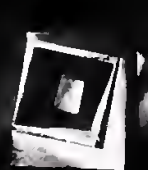
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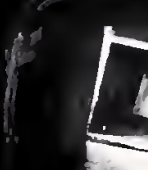
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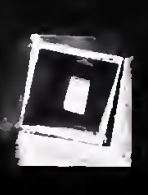
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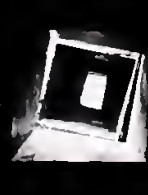
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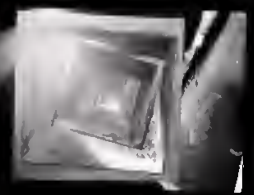
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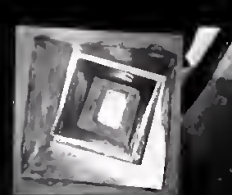
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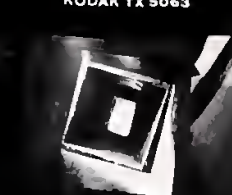
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33
KODAK TX 5063



34
KODAK TX 5063

carol kalil 140 east 7th st. (3M)

P.O. BOX 1692

N.Y.C. 10009 (212) 260-8014

NOTE: I am not a photographer.

I would have liked more contrast as in the contact sheet. I would have also liked the back window bright + blank.
(without the texture of the background.)

~~now~~ Maybe in printing you can change it.



carol kalil 140 east 7th st. (3M)

P.O. BOX 1692

N.Y.C. 10009 (212) 260-8014

MARTHA WASHINGTON CHRONICLES - 1985



carol kalil 140 east 7th st. (3M)

P.O. BOX 1692

N.Y.C. 10009 (212) 260-8014

TITLE: MARTHA WASHINGTON CHRONICLES (MODEL for INSTALLATION 14"H X 14"W X 14 1/4")

ASA

Anderson/Schwartz Architects
40 Hudson Street
New York New York 10013
212 608 0185

TRANSMITTAL RECORD

TO Ms. Shirin Neshat	DATE 5/27/87
Storefront for Art and Architecture	JOB NO.
97 Kenmare Street	JOB TITLE
New York, NY 10012	

WE ARE SENDING: HEREWITH (x) UNDER SEPARATE COVER ()
FOR YOUR: INFORMATION (x) USE (x) ACTION (x)
THE FOLLOWING: PRINTS () LETTERS (x) SPECS () CUTS () SHOP DRAWINGS ()
 PHOTOGRAPHS (x) PHOTOSTATS () REQUISITIONS ()

COPIES	DESCRIPTION	REMARKS
	Material requested for "Homeless at Home" catalog	
	2 8x10 b & w photos	
	7 slides	
	1 page description	

HOMELESS AT HOME

SHELTERS IN THE MEADOW CENTRAL PARK, NEW YORK CITY

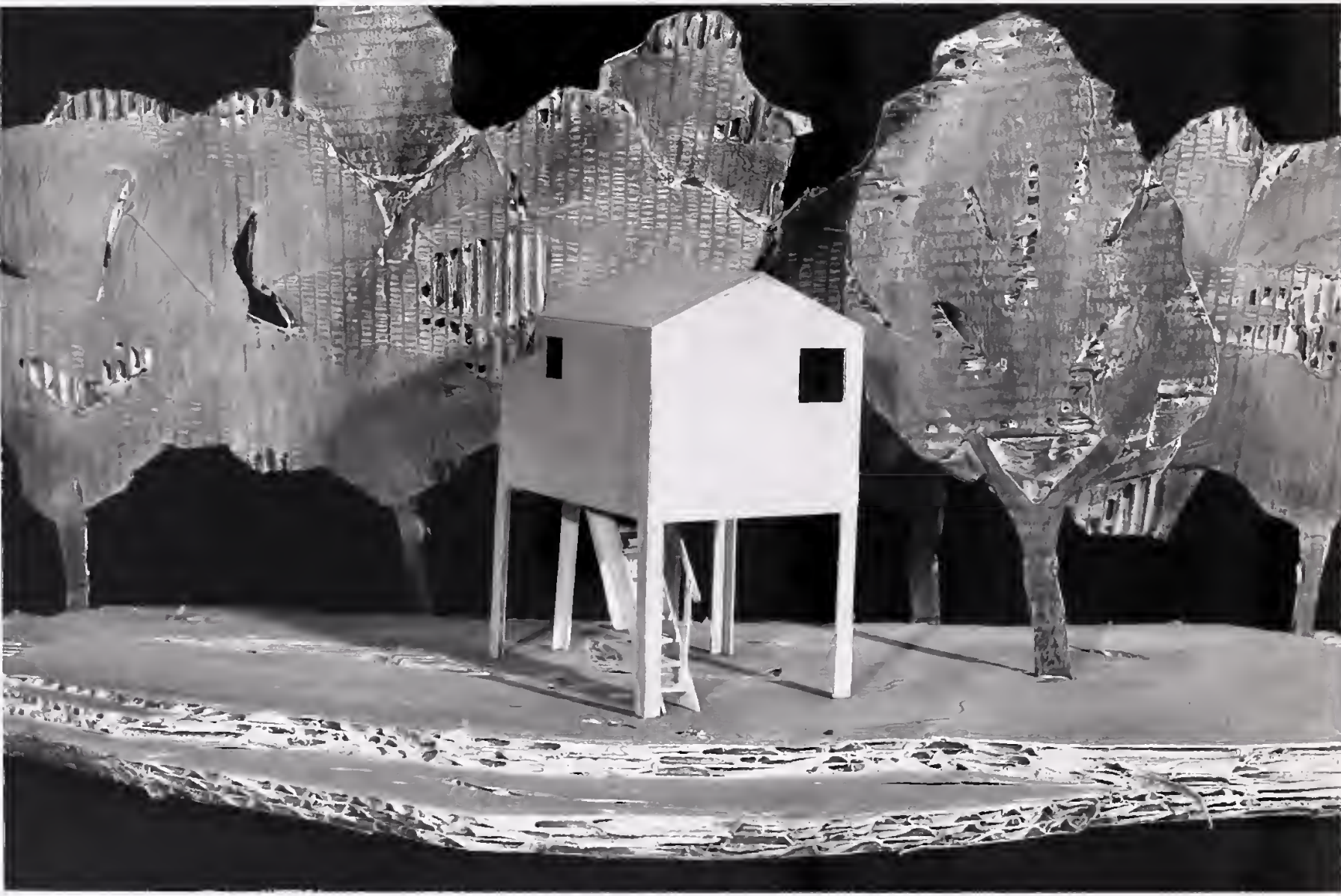
The shelters for the Sheep Meadow in Manhattan's Central Park take clues from the traditions and the built history of the park since its inception.

The Park's early shelters were built of wood and utilized simple vernacular details appropriate to their construction. They were situated at various points in the park to provide a resting spot or to mark the vista of a particularly scenic aspect of the landscape. They assumed an important role in the manner in which the park was used by mediating between the natural landscape and the built environment. Symbolic in their form, materials and method of construction, these early shelters embodied the rustic ideal of man's position in a pristine natural world.

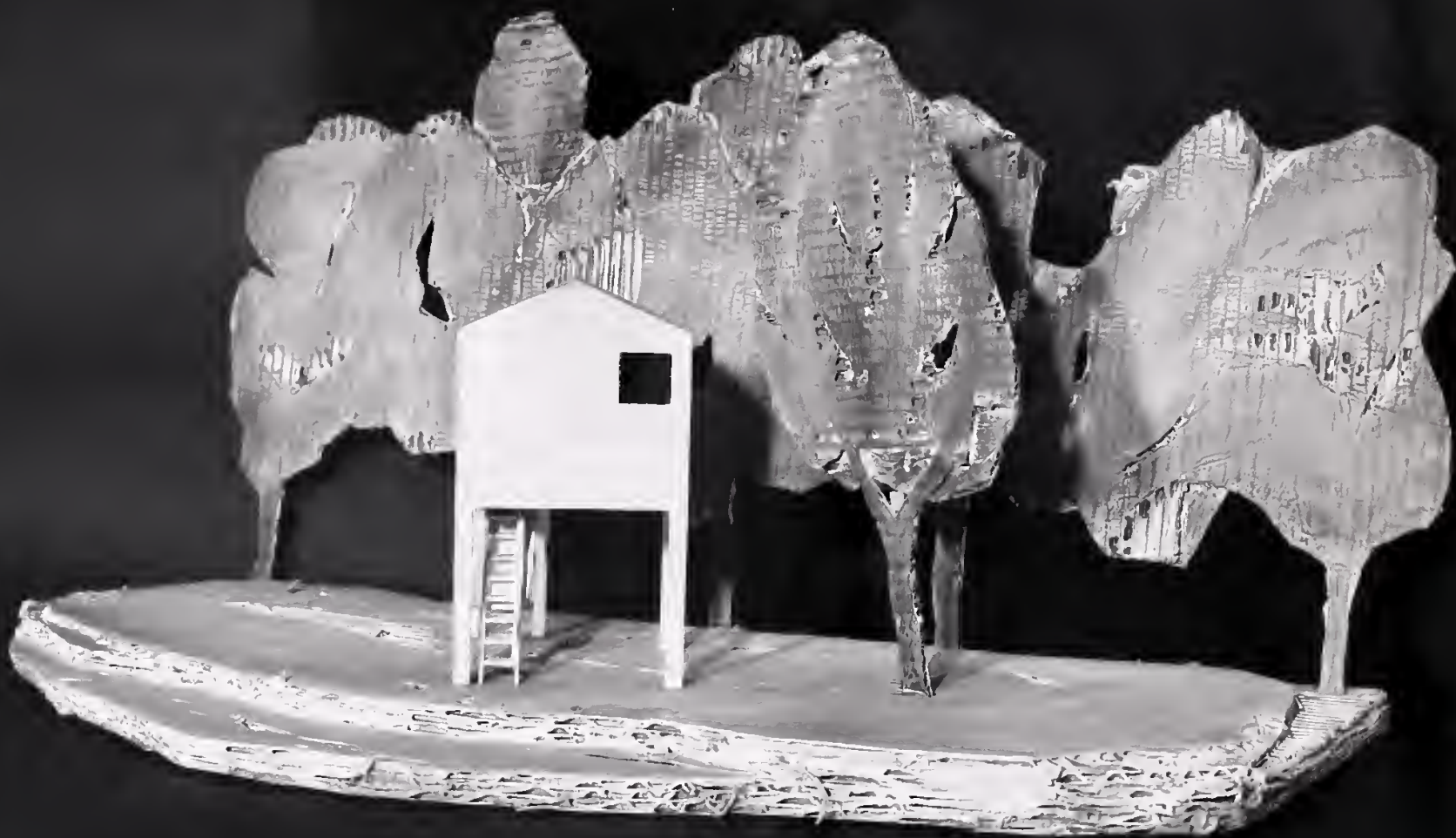
The shelters make contemporary use of traditional details and wood construction still appropriate to the park. The shelters for the Sheep Meadow stand alone or are gathered together in groups and accommodate one or two people. An area for the storage is located under the sleeping platform. To enter the shelter a pull down stair is provided which can be retracted after the occupant is inside, creating a secure place to spend the night. The stair can be closed and locked externally during the daylight hours. Beneath the shelter is a cool, shady place to picnic and rest or to escape from a passing shower.

The presence of these raised enclosures is consistent with the shelters and kiosks which are traditional elements of Central Park. Their active, somewhat aggressive, formal qualities offer counterpoint to the calm repose of the park. Their slightly brooding character becomes evident as they wander, legs somewhat splayed, at the edge of the meadow.









Christopher
Egan
Architects

147 West 26th Street
New York, New York
10001
(212) 627-5898

1 June 1987

Architecture alone can never solve problems which are societal in nature. The fact that large numbers of human beings lack the essential psychological and physical shelter of Home is symptomatic of severe societal dysfunction. What Architecture can and must do is solve those problems which can be expressed in architectural terms: spatial patterns, scale, cultural imagery, technical solutions, construction, and urban infrastructure. (The limits of Architecture do not, of course, relieve the Architect as an individual of the societal responsibilities of citizenship.)

This project is an attempt to provide an emergency shelter system that offers security, hygiene, privacy, and most importantly of all, human dignity. In doing so, it asserts a belief that the principles of "High Architecture" are as important to the dispossessed as they are to the powerful.

~~Short~~
New Statement.

if additional longer statement is needed
call Chris.

A letter responding to Michael's review.

THE LOST URBAN GYPSY

As Night comes to the City, we find our way home.
To our books, clothes, and bed, to family, friends,
or privacy. Imagine your home, and its pivotal role
in your well-being.
Now imagine it gone.

As Night comes to the City, many have no home to find.
They are the homeless, whether de-institutionalized
former patients, displaced workers from failing
industries, victims of arson or of natural disasters.
Some may simply be drop-outs, but most are in desperate
need of simple shelter until they can start anew in
homes of their own.

On this Night, the permanent shelters are nearly full.
Some will be turned away, while others will stay away,
afraid of violence.

But tonight the City is prepared.

From their storage in the Bronx rail yards, come small
caravans of portable two-person shelters.

Some are placed in the parks, in vacant lots, in urban
plazas. They are clustered in small villages around
permanent pavilions which have been designed for easy
conversion to clinics or bath houses. Here they are
hooked up to central utilities. Others are set
individually on wide sidewalks, where they rely on
their own storage tanks and generators.

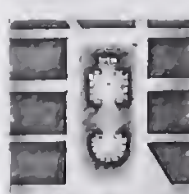
In each cart, the homeless find privacy, hygiene, and
dignity, while they await their permanent homes.

And as the carts are returned to storage, the City
has a responsive, flexible tool in readiness for
the next lonely Night.

4.6.85

Christopher K. Egan, Architect
New York City

text on the drawing.



THE BUILDING WAS DESIGNED BY
 MR. J. H. BROWN, ARCHT.
 AND WAS BUILT BY THE
 BROWN BROS. CO., BOSTON.
 THE BUILDING WAS DESIGNED
 FOR THE BROWN BROS. CO.
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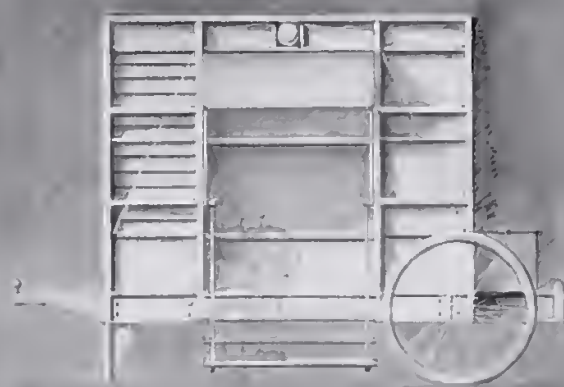
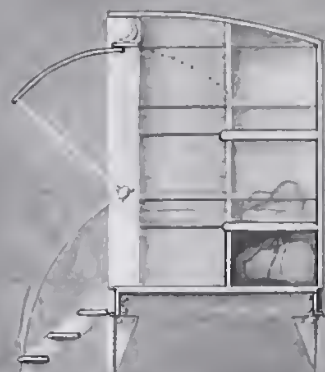
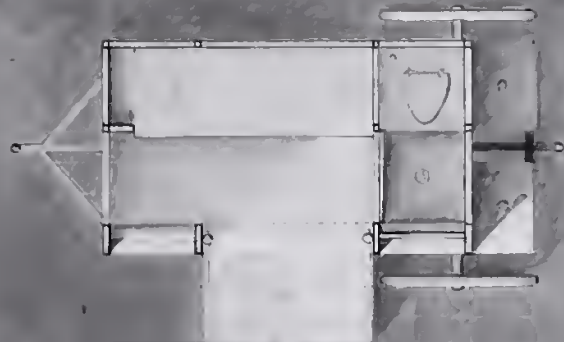
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PLAN 1/2"

Christopher Egan
Architects
147 West 26 Street
Third Floor
New York, N.Y. 10001 USA

KEENEN / RILEY

ARCHITECTURAL DESIGN

"Homeless at Home"

Keenen/Riley Architects

John Keenen, Terence Riley

The USS Intrepid sits docked in the Hudson River, at the base of West 42nd Street, an ill-used floating museum glorifying war and destruction. Our proposal is a modest one: to use this once active battleship as temporary housing shelter for New York City's growing homeless population. A single level of this multi-story battleship could provide shelter for up to 2000 people. Other levels could be used as medical and counseling facilities for the homeless. Moreover, this ship could become a floating symbol of hope: a symbol of compassion rather than one of militarism.

We **WAVE** your aircraft carrier.

it makes **REAL** steel for **OVER 6,000'**

Holds **LESS PEOPLE** better **THAN** a War Museum

wouldn't you say? If **YOU** want to see the

Intrepid again **LEAVE** 10,000 low and

and **COME** Apartment between **50th**

& 72nd NEXT TO The **WEST SIDE** H Way

VER



ALASTAIR STANDING
PHONE # 206-1584
W. 807-1700

RECYCLING: THE HOMELESS

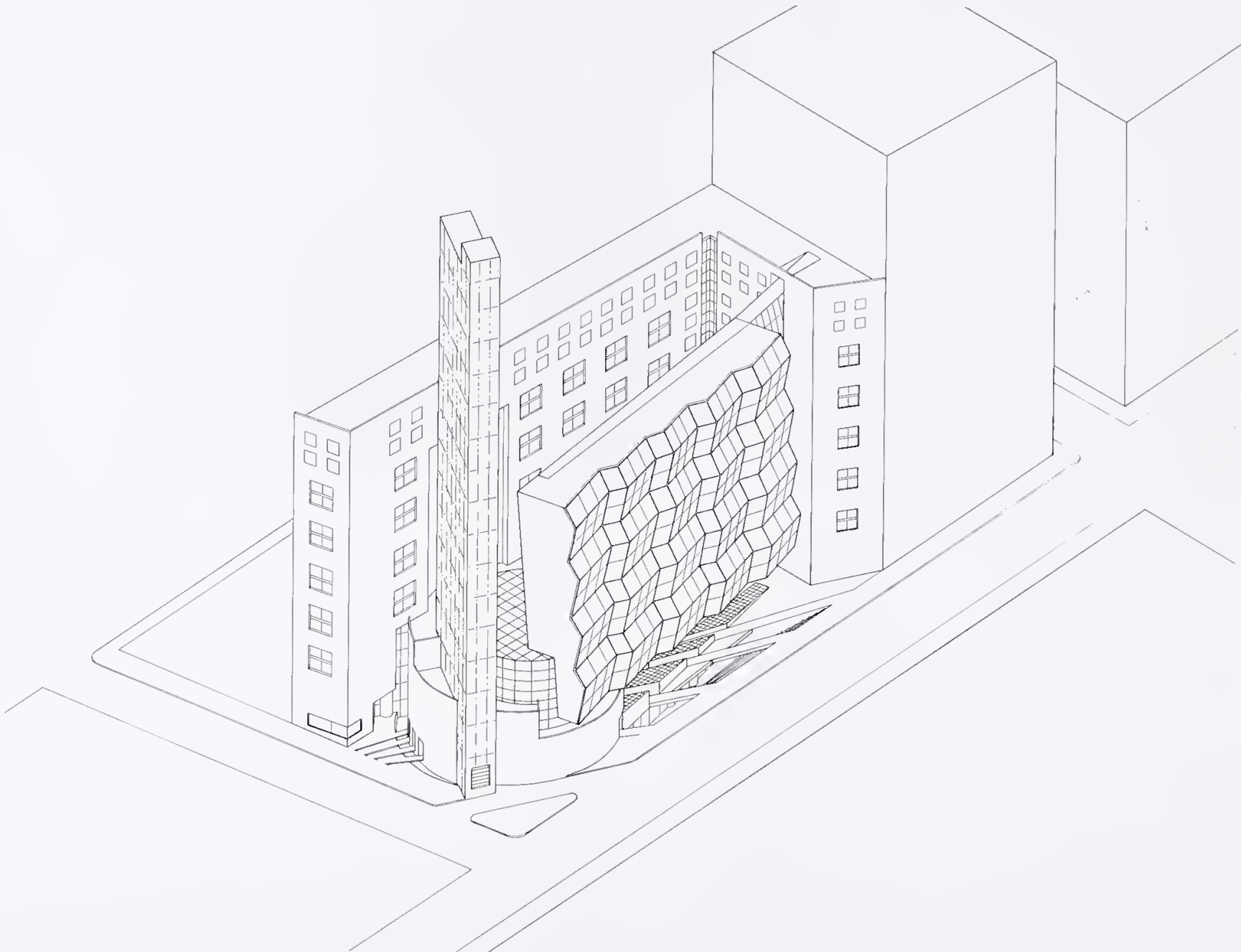
By combining the notion of homelessness with the idea of recycling waste resources, it is possible to provide shelter while reducing pollution.

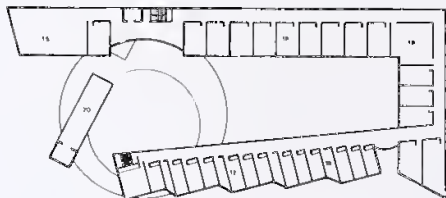
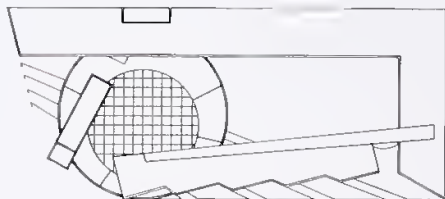
Manhattan is divided into areas that have a 15-minute walking distance on any radius. Each area will yield one waste material specific to that neighborhood.

Based on the Department of Sanitation's waste tonnage figures, per ton market price and recoverable waste amounts, the number of people each area could support is determined.

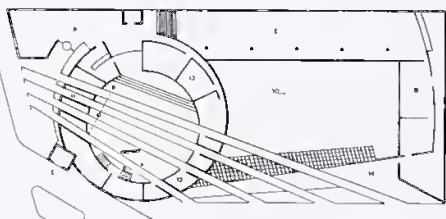
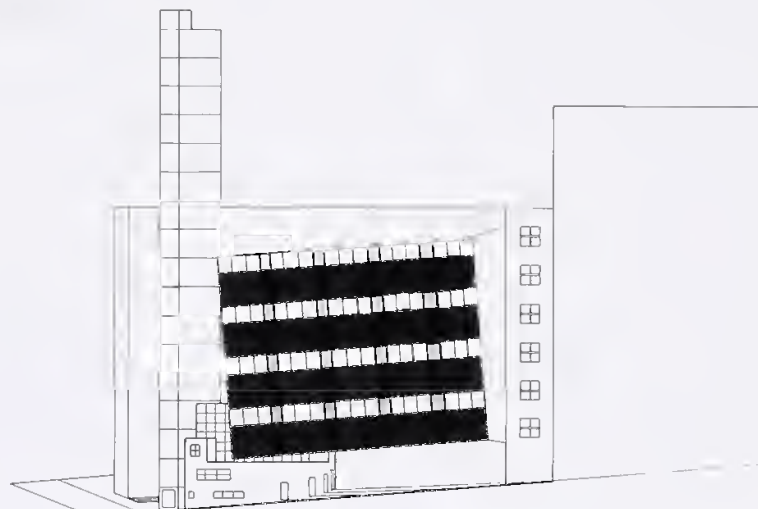
The financial area in lower Manhattan produces enough high grade paper waste to support about 200 people. A parking lot close to the theoretical center of this area is used as a site. The residents of this building are the salvagers, collecting and storing the paper, then selling it wholesale to the industry in their own market hall.

The sleeping rooms look toward city hall park (at the top of the street) through a glass facade that formally symbolizes folded paper. The block's elevation is aligned with the slope of the sidewalk and literally rests on the market hall, indicating the residents' dependence on the commercial system.

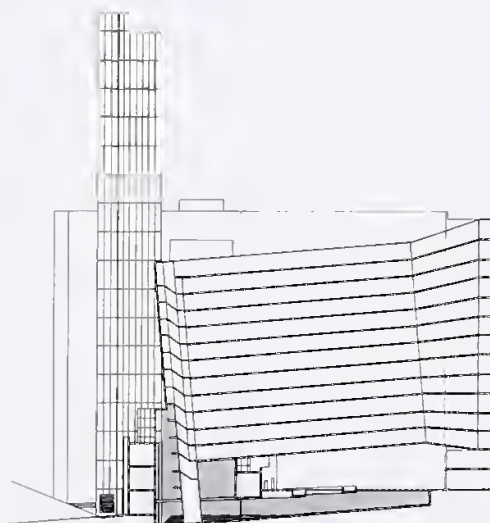




- 11 MEETING ROOM
- 12 BAR ROOMS
- 13 NIGHT ROOMS
- 14 W.C.
- 15 SHOWERS
- 20 PAPER STORAGE



- 6 LOADING DOCK
- 7 PELOURED ENTRANCE
- 8 DRIVING WHEEL
- 9 KITCHEN
- 10 GARDEN
- 11 PAPER DEPOSIT
- 12 PARKING ROOM
- 13 OFFICE
- 14 PART PARK

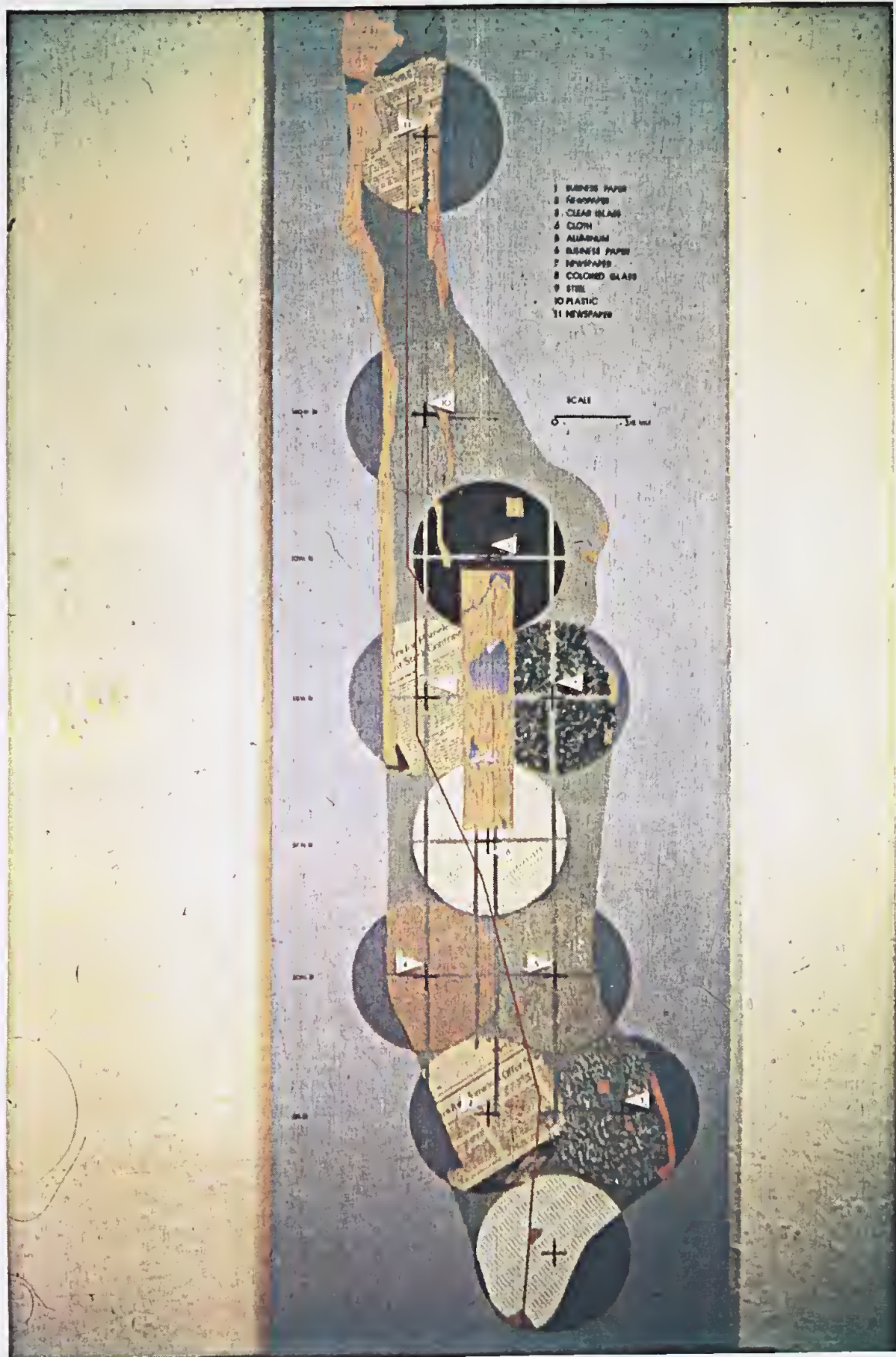


- 1 PUBLIC ENTRANCE
- 2 LOBBY
- 3 LOUNGE
- 4 MARKET ROOM
- 5 PAPER PROCESSING

- 1 BUSINESS PAPER
- 2 RECOVER
- 3 CLEAR GLASS
- 4 CLOTH
- 5 ALUMINUM
- 6 BUSINESS PAPER
- 7 NEWSPAPER
- 8 COLORED GLASS
- 9 STEEL
- 10 PLASTIC
- 11 NEWSPAPER

SCALE

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



Vivian Alper Ostrow
168 Lincoln Ave.
Island Park N.Y. 11558
516-431-0212

Dear Shirin Neshat,

I was happy to learn that there will be a catalogue of the exhibition "Homeless at Home." Enclosed you will find the materials you requested.

If you need anything else, or have any questions please feel free to call me.

Sincerely,
Vivian Alper Ostrow

VIVIAN ALPER OSTROW

LOVE CANAL

I am an artist whose subject matter comes from my roles as a woman, daughter, wife and mother. The house therefore, for me, is particularly meaningful on a personal as well as psychological and symbolic level.

The word home means much more than a shelter or rest stop. It stands for a nest, castle, and at least theoretically, a fortress against intrusion.

In the assemblage "Love Canal" I have depicted the home violated. The house appears structurally sound, yet the very air it contains is toxic, rendering it unfit for habitation. This powerful and disturbing work deals with the notoriety, governmental ineptitude, ambivalence, confusion and terror that confronts the people whose dream house has become a nightmare from which even physical escape offers neither safety or comfort.

B-1

Residents at Love Canal Confused on U.S. Action

With a few days left before the deadline for the federal government to act on the Love Canal, residents here are confused by the U.S. action.

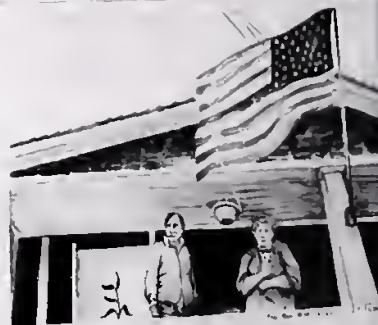
The residents of the Love Canal are confused by the U.S. action. They are not sure what to expect from the federal government.

By GUY D. SUTHERLAND

The residents of the Love Canal are confused by the U.S. action. They are not sure what to expect from the federal government.

The residents of the Love Canal are confused by the U.S. action. They are not sure what to expect from the federal government.

THE NEW YORK TIMES



Two children stand in front of the school at the Love Canal. The school is one of the few buildings that remain standing after the chemical spill.

The 'Honeymoon Capital' Conducting

By GUY D. SUTHERLAND

February 27, 1985

Housing for the homeless; in a nutshell
Mayor George Latimer
City of St. Paul
St. Paul, Minnesota

Dear George:

Thanks for asking me to review the draft of the proposed pilot project for the homeless. The description of the problem and the scope of services proposed is great; but the housing solution is too narrow and predictable.

I suggest that rather than one housing solution, we try several. This idea of housing for the homeless is kind of new, (other than flop houses) and we've got a lot to learn. The college dormitory scheme proposed in the draft is altogether too easy.

Here's an alternate scheme, in a nutshell.

1. It's cheap and fast.
 - a. A nutshell big enough for a single person or a couple can be purchased (made in Minnesota) for less than \$5,000.00, complete with furniture, bed, closet, refrigerator, toilet, stove, curtains, door, etc., etc., etc. - ready to occupy.
 - b. The first unit could be in place in weeks, the last of 200 units could be ready long before next winter.
2. It requires no new land.
 - a. The units can be located in caring persons back yards, in the parking lots of caring churches, and in the parking lots of a caring city.
 - b. No buildings or land are removed from the tax base.
3. It puts housing where it's needed.
 - a. The units can be located in areas of jobs and services and can be relocated to meet changing conditions.
4. It gives new meaning to the term 'social services'.
 - a. Social workers would get a chance to add purposeful work to their scheduled visits when they pick-up the full waste tanks and drop off new tanks and fresh water.
5. It's personal, private and self-contained.
 - a. How many politicians, planners and social workers share their bathrooms and kitchens with strangers.

Sincerely,


Peter Kramer, AIA

PK:kjn



Some of the units will want to be right downtown, close to the service jobs and what a great view from the tops of parking ramps.

Housing for the homeless; in a nutshell

Roomy and Luxurious -



It's the feeling you want in a trailer, and Burro brings it to you. The Burro was designed so it can be easily towed by all cars.

The space *inside* the Burro will surprise you. There's plenty of room to sleep four and comfortably seat up to seven people. The very ample interior space assures complete comfort, as you relax in the bunk seats with their four-inch thick foam and quality upholstery.

Remember, this spacious look doesn't happen by accident. It has taken master planning to establish a "right place" for everything. But Burro designers realized this was the only way to give you the inviting, uncluttered appearance you see here.

Isn't this designer-styled interior warm and appealing? Its colors have been carefully selected for impeccable good taste, and fine craftsmanship is evident everywhere.



Ready to Roam!

All it takes is a day or two. That's the time it takes to assemble a Burro trailer from the basic kit. If that sounds unbelievable, just remember the difficult jobs are done for you. No welding or fiberglassing are required. Basic tools are all you need.

No exterior or interior finishing is required, either, with the Burro's beautiful Gelcoat finish. And to save hours of assembly time, the fiberglass cabinetry and furniture are integral parts of the interior fiberglass walls. These interior walls are bonded to the exterior walls of the coach to eliminate the use of rivets.

To further ease your assembly task, the window openings are pre-cut and installed and the door is pre-hung. In addition,

all cupboard, closet, sink, stove, ice box and storage area openings are pre-cut.

Actually, all that remains for the Burro owner to do is put the components in place and secure them. It's so easy you'll applaud the fine engineering that has gone into the preparation of this kit. You'll be impressed with its completeness... the way it includes all the necessary components.

The Burro kit includes step-by-step assembly instructions. But, if you need additional information or assistance, our toll-free customer service number is 1-800-328-3592.



Inviting and Hard Working -



If you've ever wondered whether there really was a "home away from home," here's your answer. You have all the accustomed comforts plus a touch of glamor for good measure.

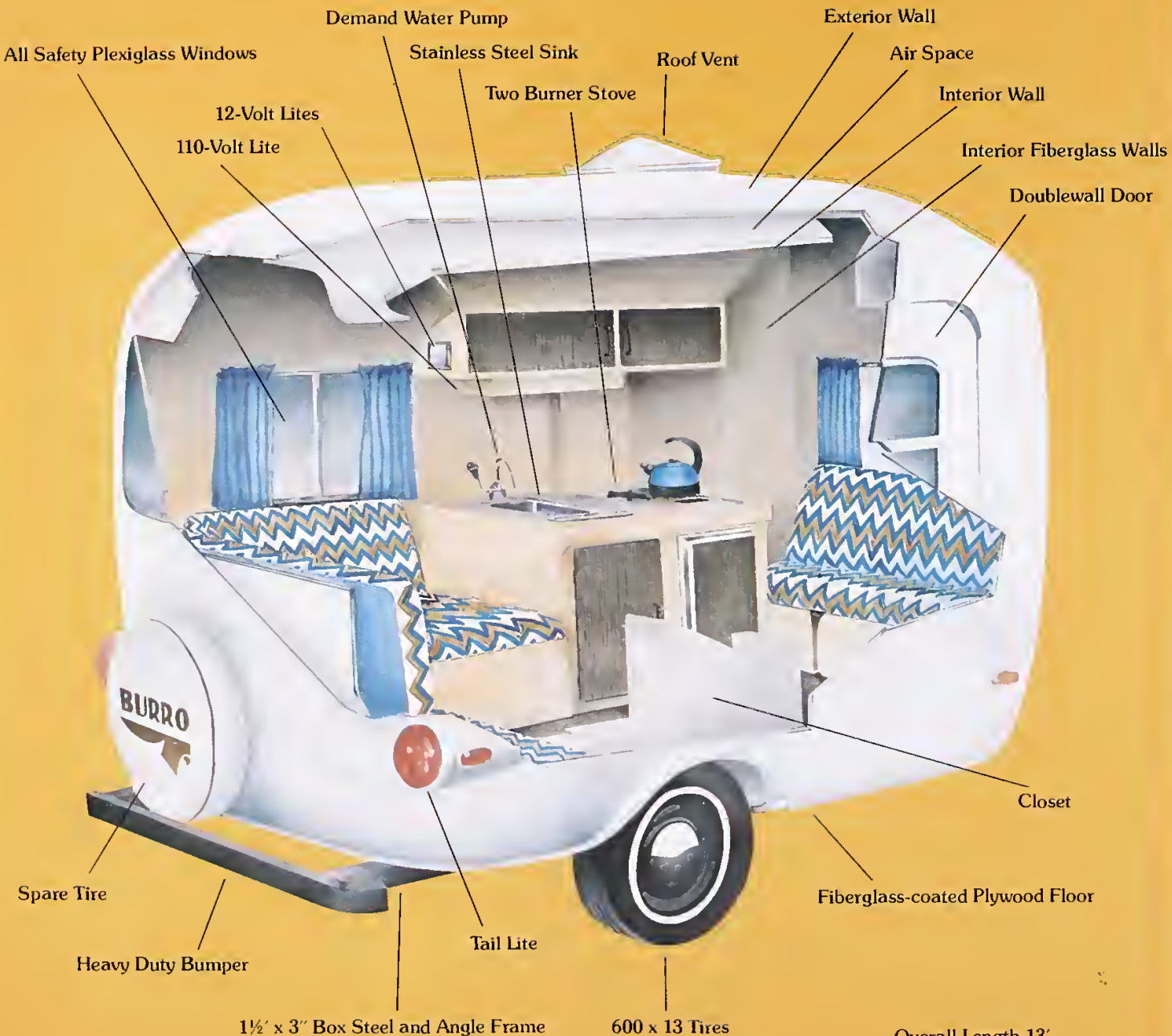
The full-curved, cushioned dinette area has seating on three sides. Because you do not have to step up into the dining area, you have an extra four inches of head-room. (This means you can enjoy the comfort of standing up in the dining area.) The swivel table facilitates easy access to the dining quarters.

Traveling "diners" want simple maintenance, too. And Burro's fiberglass construction guarantees you'll have an easy-to-wipe-clean interior for the life of your trailer.

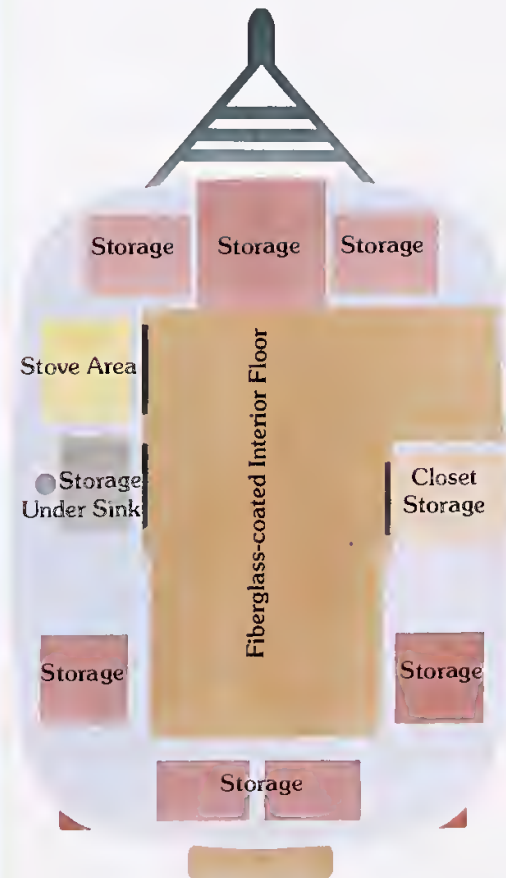
The "where-shall-we-put-it" problem is neatly solved by the large storage space under each seat plus the sink cabinet and closet area.

It takes just a few minutes to turn your attractive daytime living quarters into a restful bedroom at night. Dinette space and bunk seats are easily converted into beds, sleeping four persons in comfort. Bunk beds measure 6'4" x 24". The dinette area converts to a comfortable 6'4" x 47" double bed.

Anatomy of a Burro

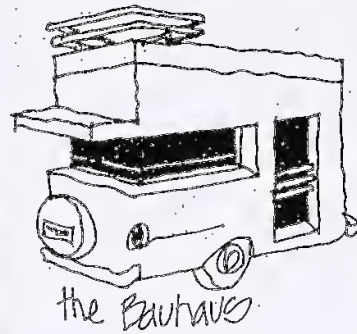


- Exterior Length: 13'
- Exterior Height: 7'4"
- Exterior Width: 6'5"
- Interior Length: 10'
- Interior Height: 6'2"
- Interior Width: 6'4"
- Weight Fully Equipped: Approx. 960 lbs.
- Hitch Weight: Approx. 90 lbs.
- Tire Size: 600 x 13
- All Safety Plexiglass Windows
- Sleeps Four
- Hitch Height: 14"

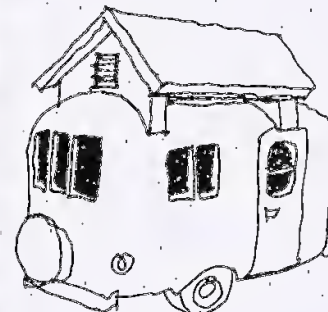




Some folks will want to have a
homeless person in their back yards,
kind of an adoption in a caring way.

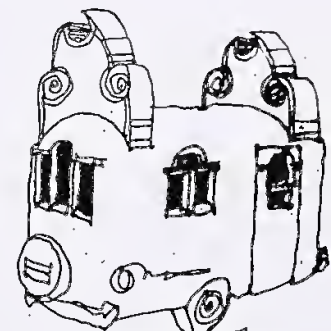
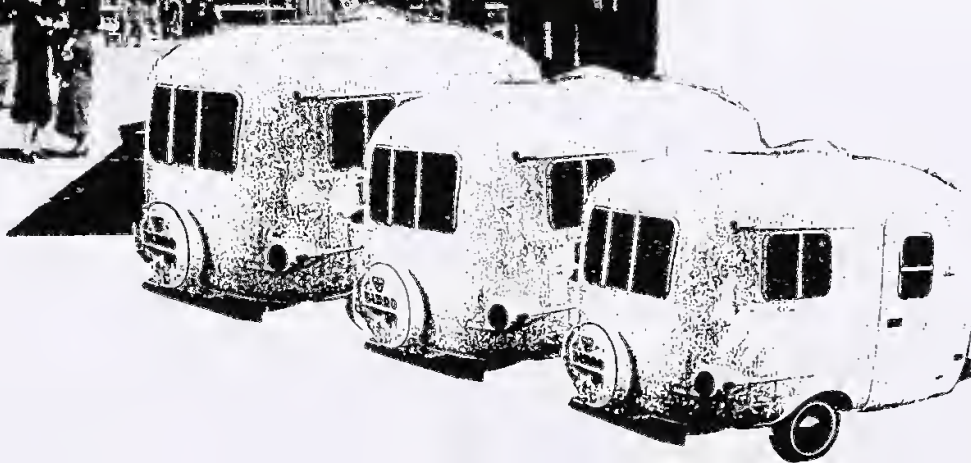
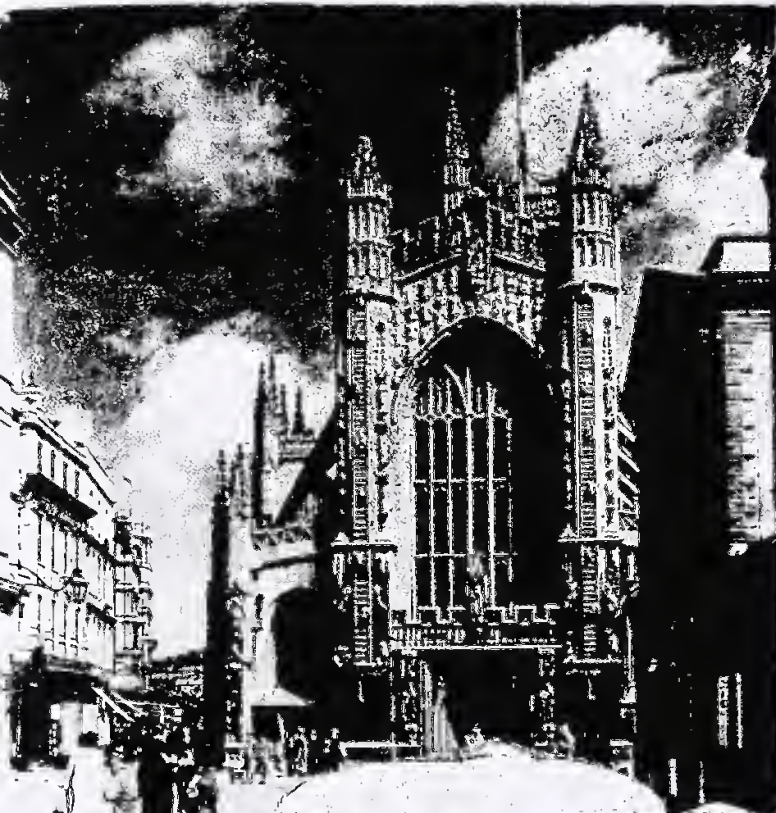


the Bauhaus



the Iowa

Some churches will want to have a few
in their parking lots, an ideal location
for folks with special needs so the
church can help look after them.



San Xavier del Bac

KRAMER

Ph. Kramer

73 Washington Avenue
Brooklyn, New York 11205

May 14, 1987

Shirin Neshat
Assistant Director
Storefront
97 Kenmare Street at Lafayette
New York City, NY 10012

Dear Shirin Neshat,

Please find the enclosed photograph of the drawing of mine which was exhibited in the "Homeless at Home" exhibition. I have included a caption to the photograph on the back of the photograph.

Please do not hesitate to contact me if there is additional information or material I can provide. I am pleased to learn that the STOREFRONT received a grant to publish a catalogue on the exhibition.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Wenda Habenicht', with a stylized, flowing script.

Wenda Habenicht

CAPTION:

"Monument To The Homeless
City of Thrones-Every Man Is A King, Every Woman A Queen
(A Throne For Every Homeless Person)"

Ink and Color Pencil on Mylar
40" x 40"

1986

Wenda Habenicht

Only Eyes Are Painful

They walk
Their days in darkness
Though invisible
So they seem
To the multitudes
Of people
Who pretend
Not to see
The sad and ragged figures
The remains
Of human beings
At times
You see them
Crumble
Against the city streets
And silent
Though they stumble
They are bloodied
At the knees
And only
Eyes are painful
A tear you'll
Rarely see
And people
Keep on walking
Pretending
Not to see
The sad and ragged figures
But still
They're Human Beings

--Fred Calero

Fred Calero
1789 Macdonald Avenue
Brooklyn, New York 11230

Dear Shirin Neshat,

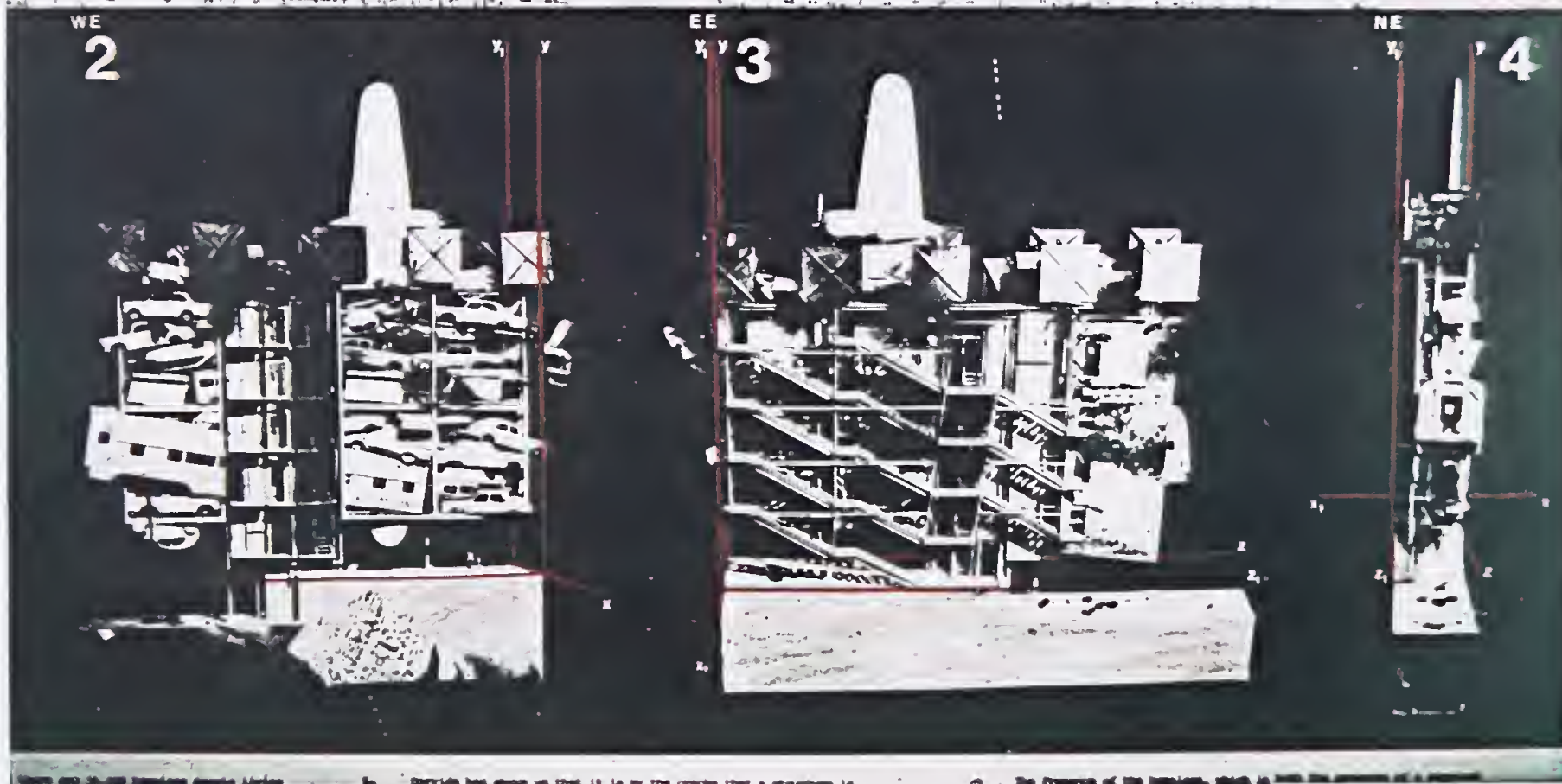
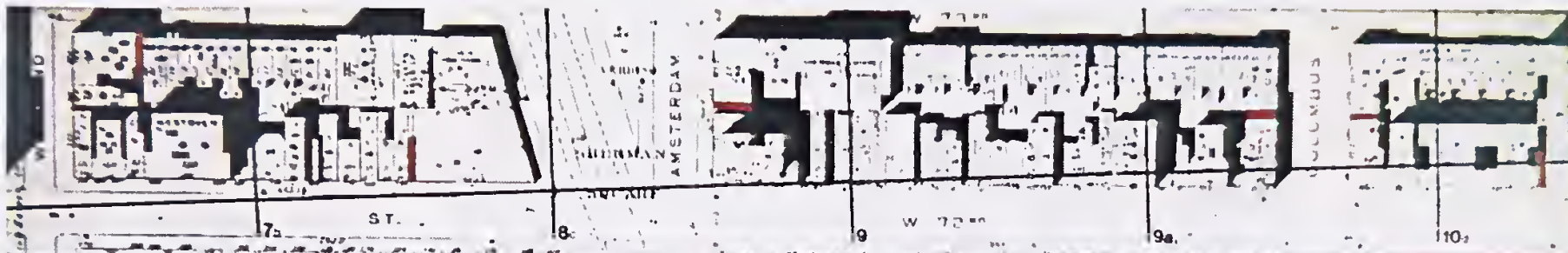
Enclosed is a poem of mine which was part of the exhibition "Homeless at Home".

I appreciate you taking time to consider using my poem in the upcoming catalogue.

If I can ever be of any assistance in any upcoming project please feel free to contact me. My home telephone number is (718) 339-4168, my work number is (212) 303-8301.

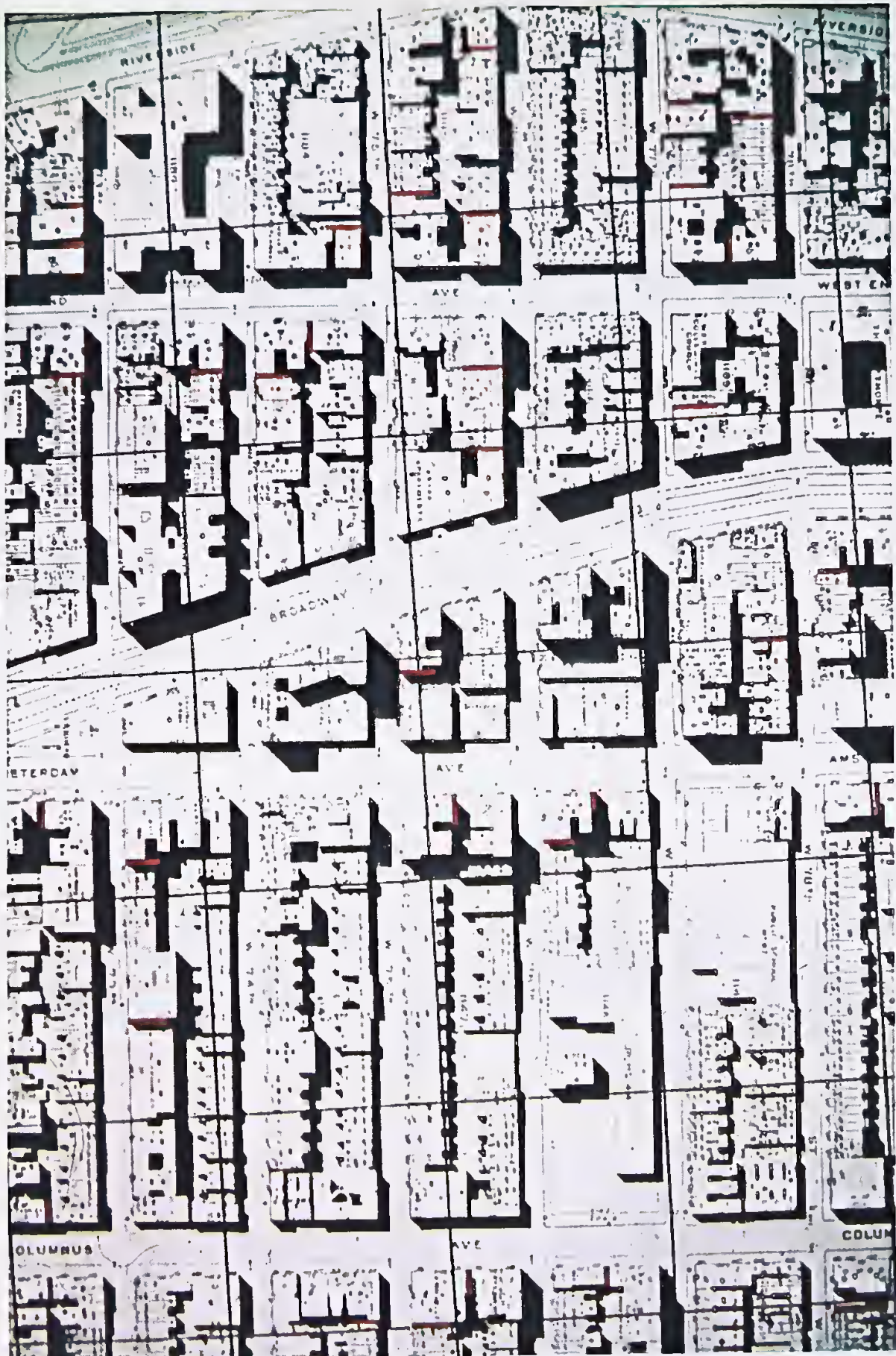
Sincerely yours,

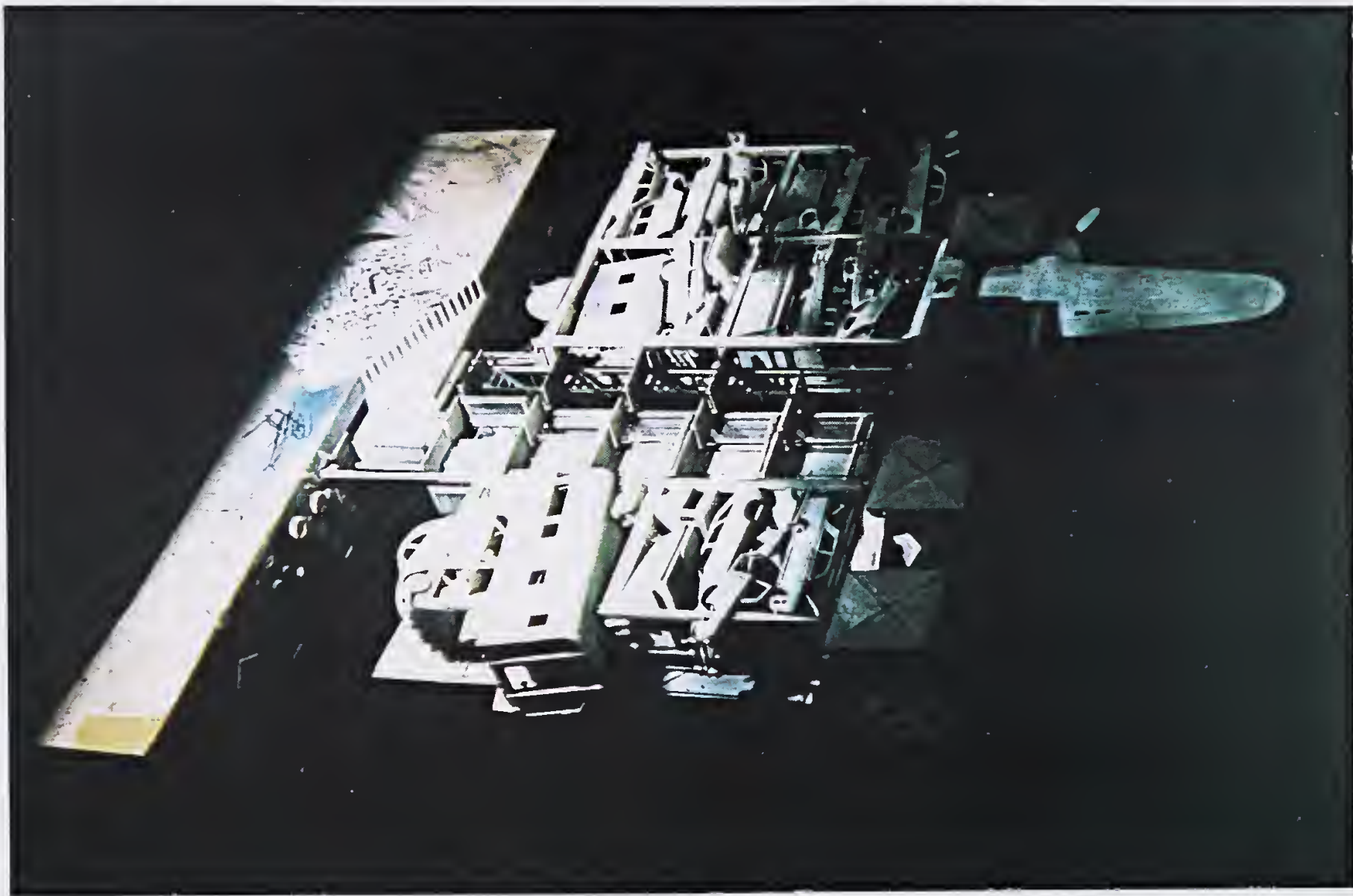
Fred Calero



From the above diagrams, it is evident that the structure is a crane.

The presence of the crane, which is both the source of a crane.

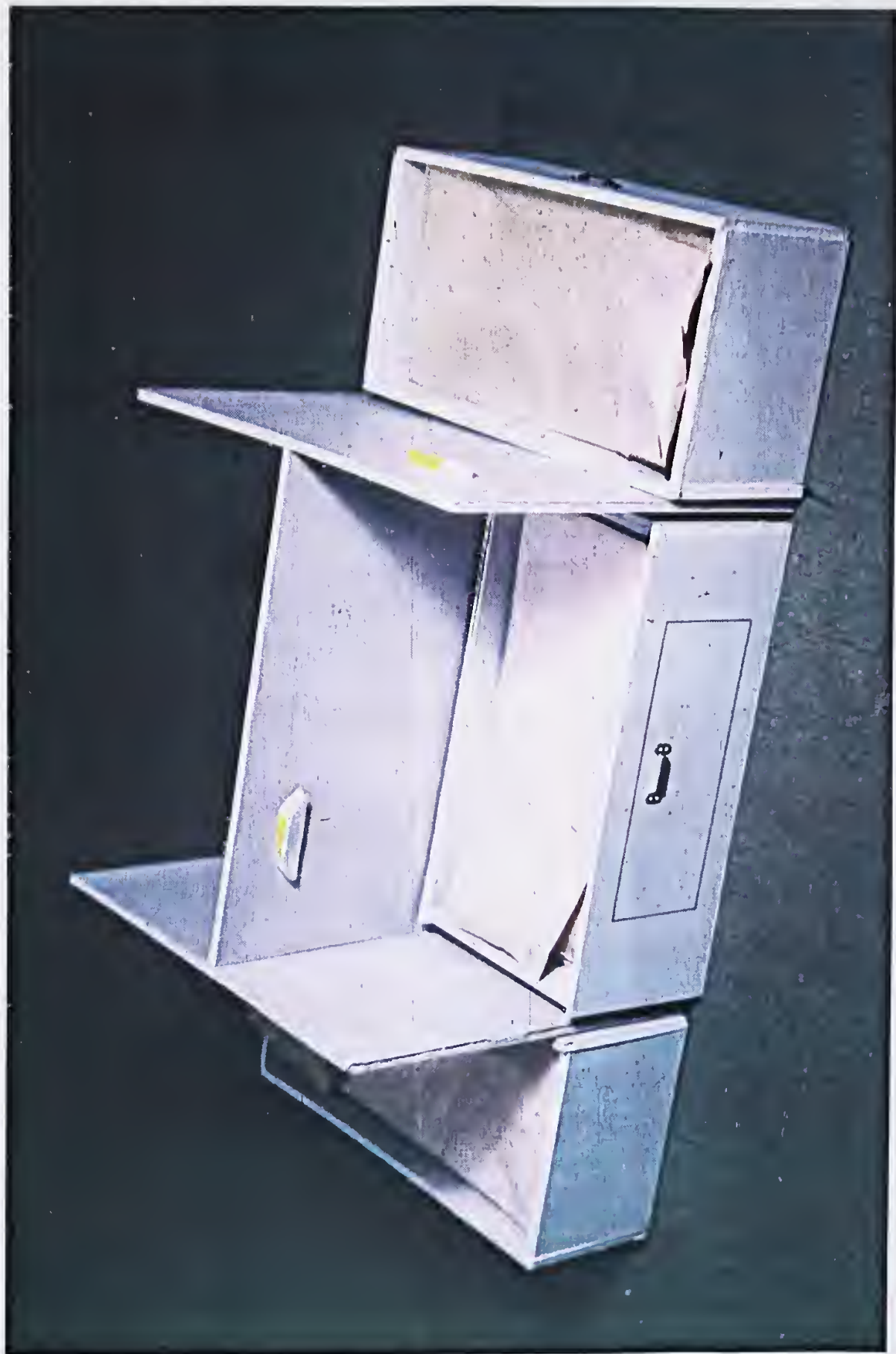




SECTION-BED

Sleep, an extension of wakefulness, participates equally in the formation of psychological development. Sleep is essential to our sanity; it is where we receive transformative encouragement and strength. The Section-Bed utilizes several aspects of healing ^{which} with foster renewal. This structure sleeps four, but each is a separate and private space. Two beds are enclosed on three sides (for those who need isolation) and two are open (for those with claustrophobic tendencies). As the structure is an interchangeable one, the Section-Bed may be a single, double, triple or 4-unit configuration depending upon environmental circumstances. Pastel colors are soothing and regenerative.

* we have slides of
her piece



Statement

While Mayor Koch keeps a rent controlled apartment against the days he is no longer in office, we the little people are struggling for survival in the city of our choice, Manhattan.

He has sold the poor out to the metro-bucks and yuppies saying if "...you can't afford a loft in Soho, then go settle the Bronx...", this is sowing seeds for revolution saying in effect 'let them eat cake', when there is nothing to be had, in reasonable rents, health care and the basic necessities.

Home is where the feet are, and mine are here as are many others who are the soul of the city, from the Street Shamans to the Shoe Repair Shop owners, from the small store to the old grandmother, we are all a part of the whole and we intend to stay.

June 15, 1987



J. Rezendes

*Also two feet pasted drawing on cardboard
+ catalogue*

STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

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Storefront for Art & Arch. has
received work by Joyce Rezendes,
oil stick on paper mounted on
Card Board 16" x 16". on June 18, 87.

Shirin Neshat

* plus Black and white zerox Book,
named "Bag ladies and Street Shamans".
and a statement + Biography.

Joyce Rezendes
J

Hi - Here's your copy. Have a good summer
see you in the fall. Sincerely J
Joyce



MS JOYCE REZENDES

(selective biography)

EDUCATION

BFA California College of Arts and Crafts (CCAC) Oakland
MFA,MA Mills College, Oakland

ONE WOMAN SHOWS

1986 MMC GALLERY at Marymount Manhattan College, NYC
GENEST GALLERY, Lambertville, New Jersey
1985-6 AMATO OPERA: INSIDE/OUT, Amato Opera House, NYC
1984 ST MARKS GALLERY, NYC
1983 ZIMMERMANN FINE ARTS, New Hope, Pennsylvania
1981 GALLERY OF CONTEMPORARY ART, Loeb Center, NYU, NYC
1979-80 CATHEDRAL MUSEUM, St John the Divine, NYC: A HOPI CREATION STORY
1978,76,74 RAZOR GALLERY, NYC
1976 GALERIE, Calif. State Polytechnic, San Luis Obispo
1970 ITC GALLERY, Mercury Theatre, London
1964 SANTA BARBARA MUSEUM OF ART, Santa Barbara, Calif.
1957 CASA DI DANTE, Florence

GROUP SHOWS

1986 HOMELESS AT HOME, Storefront Gallery, NYC
HEAVEN/HELL & GAMBLING shows, Public Image, NYC
1985 RAZOR SHOW, Jayne Baum & Hudson Galleries, NYC
OBJECTS FOR NEW RITUALS, Pictogram Gallery, NYC
"SPIRIT", PS 122, NYC
1984 NEW ACQUISITIONS, H.F. JOHNSON MUSEUM, Cornell, Ithaca, NY
1975 JPL FINE ARTS, ENVELOPE SHOW, London, Stockholm, Paris
1974-8 FACULTY SHOW California State Polytechnic, San Luis Obispo
1957 ANNUAL EXHIBITION, San Francisco Museum of Fine Art
1956 SIX GALLERY, San Francisco

GRANTS AND OTHER

1979 Artists Space Funding; A Hopi Creation Story (Twelve paintings)
Episcopal Church center/National Committee on Indian Work
1972 University of Maryland Overseas Research Grant: Archetypes; Another
Interpretation - Lecture and Film presented Heidelberg, 1973
1965 Ingram Merrill Foundation Grant for painting in Spain
1960-61 Mills College Teaching Fellowship, Printmaking
1957-59 B. Alexander Scholarship Fund for travel and study in Europe

1985 Moderator, Razor Symposium, Hudson-Baum Galleries, NYC
1984 Speaker for Peace through Culture, NYC
1982 Guest Artist: American Indian Community House Opening, NYC
1973 Premiere THE SCROLL: 16mm/color/sound/12 min film, London

Ms Rezendes was born in Massachusettes, raised in California, travelled throughout Mexico, Guatemala, and lived in Europe for over a decade. She has studied with Diebenkorn, Hasegawa, and Kokoschka at his summerschool in Salzburg. Her work has been exhibited annually for the past twenty-five years and is in numerous private and public collections including the H.F. Johnson Museum of Art at Cornell, NBC, AT&T, IBM, Smith Barney and the American Consulate in Seville. She has taught all levels of Art History and painting, most recently at Parsons and FIT; The Open Center and The Educational Alliance West have ongoing classes she has created for them here in Manhattan where she has lived for eight years.

JOYCE REZENDES (b. 1937, Arlington, Massachusetts) was raised in Santa Barbara, and graduated from California College of Arts & Crafts where she studied with Diebenkorn, Hasagawa, and Olivera. A scholarship to Europe enabled her to study at the Kokoschka Summer Academy, Salzburg, and the Accademia di Belle Arti, Florence, where her first one-artist exhibition was held at Casa di Dante (1957). On her return to San Francisco, she completed her MFA, MA at Mills College and a second solo exhibition of works inspired by a four-month visit to Mexico and Guatemala was held at Santa Barbara Museum of Art (1964). An Ingram Merrill Foundation Grant (1965) to Spain provided further European experience. Since 1965, Rezendes has been the subject of eleven further one-artist exhibitions in London, Seville, Copenhagen, New York, and the west coast of America. Now living and working in New York City, she has an equally extensive record as a teacher of art history and painting including seven years at the University of Maryland Overseas. Her work has been acquired by the Herbert F. Johnson Museum of Art at Cornell, and is many private and corporate collections, among them: AT&T, IBM, NBC, Smith Barney, and the American Consulate in Seville, Spain.

REZENDES

The abstract paintings of Joyce Rezendes express mature, emotional content caught in its moment of release. She articulates the surface of both her two- and three-dimensional works with gestural marks that, from painting to painting, rearrange themselves, but always retain a sense of ordered harmony. The cutting rhythms that she produces tend to suggest a centrifugal spacial progression across the surface, rather than directly into it, but this movement is always checked and in the end returns towards the center, where the weight of the picture lies.

The continuing, clear, sharp light in her works reflect the artist's early upbringing in California and later years in Mexico, Guatemala, Italy, and Spain. Her long involvement with abstract calligraphy and the action and inaction of space has, for Rezendes, evolved to a point where she has discovered a way of using her marks as the boldest Chinese and Japanese scholar-painters used ink: yet her grip of the original source of the image is never quite broken. Her art is an exploration of an infinitely flexible means of expression, rather than one straining against its own limitations.

324 Bowery NYC 10012

677.5768

THE MINIMUM IS NOT ENOUGH

The phenomena of homelessness has become steadily more apparent in American cities in recent years. The shelters provide temporary relief, not to be taken for granted, but is the provision of shelter from the outside world what makes a home?

It is a difficult problem for most of us to understand let alone solve. Housing might be considered the solution, to get these people off the street and a roof over their heads. But is that really enough? Does that solve the problem of homelessness as it exists in American Cities today?

The present solutions are shelters which are community or church affiliated organizations. Typically shelters provide a minimum; a bed to sleep in, shelter for the night, but come morning the homeless are turned back out into the street with no particular place to go, with no one in particular to see and with nothing in particular to do. They return to the state of homelessness until 9:00 when the shelters reopen.

Clearly not, it is only a small part. People desire to take part in society. Through their daily activities, a person begins to create a place for himself in society as well as in the physical world. The homeless experience little to no involvement with the society around them. In some cases this may be by choice, but normally it is because they lack the means and opportunities to do so. It seems obvious that in conjunction with shelter, the homeless need a network of activities which enable them to participate in society. Within these activities they can begin to construct their lives, they can begin to create their home.

Shelter may be the minimum solution, but the minimum is not enough.

URBANITY

THE MODERN FRONTIER

Streets stretching as far as you can see, tops of buildings disappearing into the clouds, endless rumbling of traffic, neon shining day and night, the modern city. There is no beginning or end to it, only city, as vast and untame as the wilderness. How do we begin to domesticate the modern frontier.

In the early 1800's, pioneers began to settle America's frontier. Traveling in wagons and at the day's end circling the wagons, creating a place in the vast landscape; establishing the boundaries which enabled them to fulfill their daily needs of eating, sleeping and preparing for the next day's travel. Once reaching their destinations, the pioneers would build an outpost; again creating a place in the landscape where they would begin to live their new lives. Gradually recognizing and cultivating the resources of the wilderness around them; developing a rhythm of life in harmony with the surrounding nature.

The circle of wagons, the walls of the outpost illustrate time and time again that the setting of perceptible boundaries was the first step in domesticating the frontier. In the modern city do we exist without such boundaries? Do we live our day to day in a continuum of places and experiences with anything possible at any time, any place...at any non-time, at any non-place? Creating an anonymity which prevents us from recognizing and cultivating the resources of the landscape which we have built around ourselves.

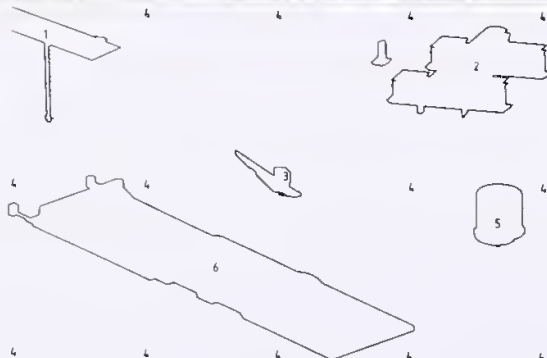
What are the new boundaries for the modern city which create a sense of place, which allow its inhabitants to establish their homes?

THE CITY

JOURNAL FOR THE ADVANCEMENT OF URBAN CITIZENS



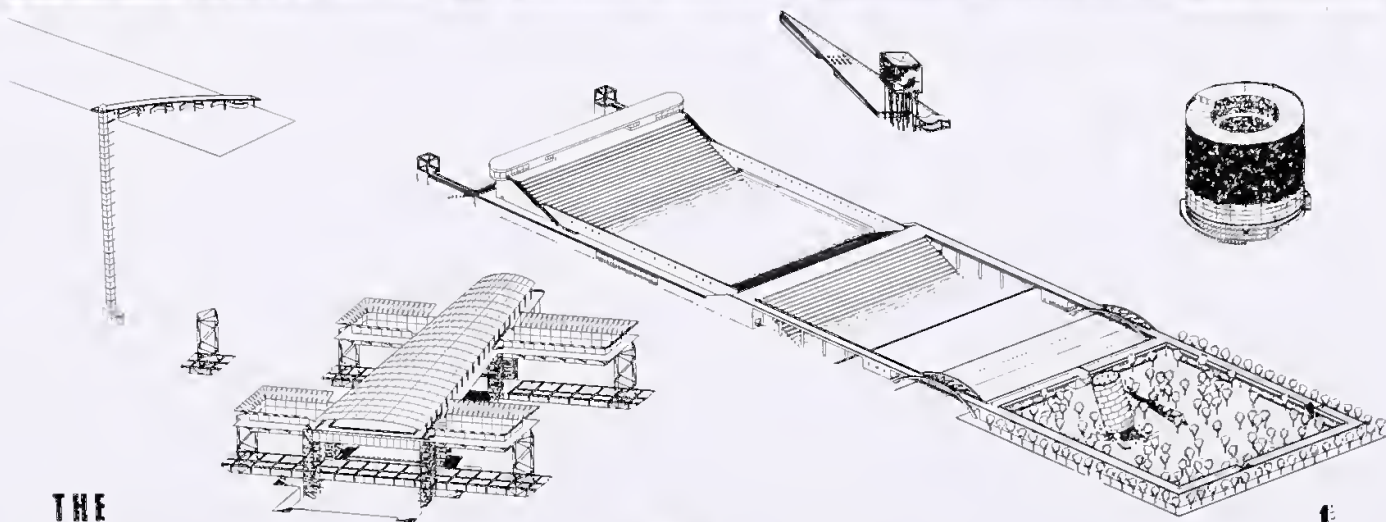
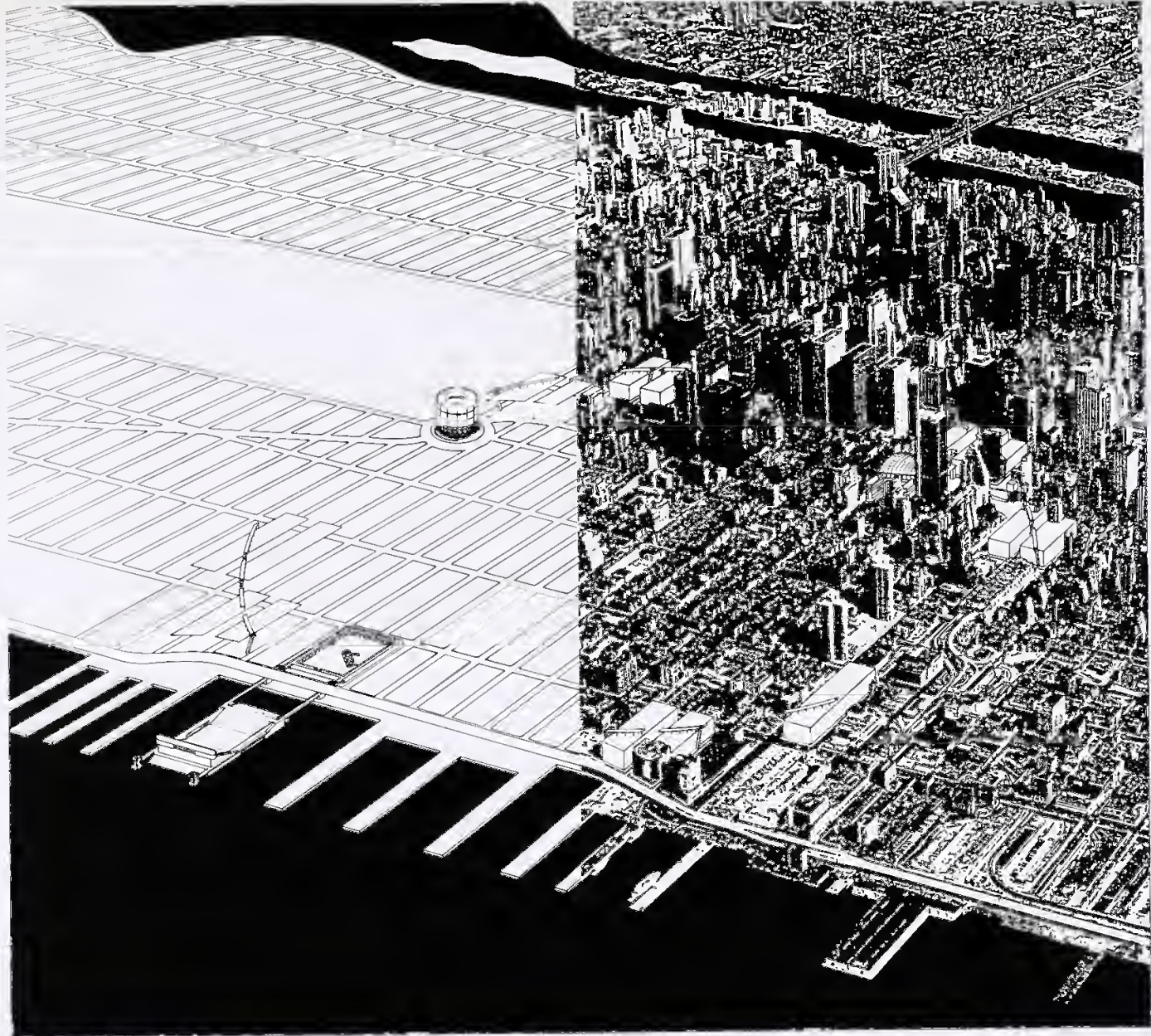
R. Chestnutt
R. Niess
D. Wolfel



- | | |
|-------------------------|---|
| 1. Sky Porches: | Rooftops for sleeping |
| 2. Roof: | Horizontal enclosure amongst the verticals |
| 3. T.V.: | A beacon of light, a familiar object |
| 4. Mail Stops: | An address for those who have none |
| 5. Flower Pot: | A garden for all to cultivate |
| 6. Fireplace and Pools: | A place of human necessity, and social luxury |



BERLIN / WASHINGTON DC
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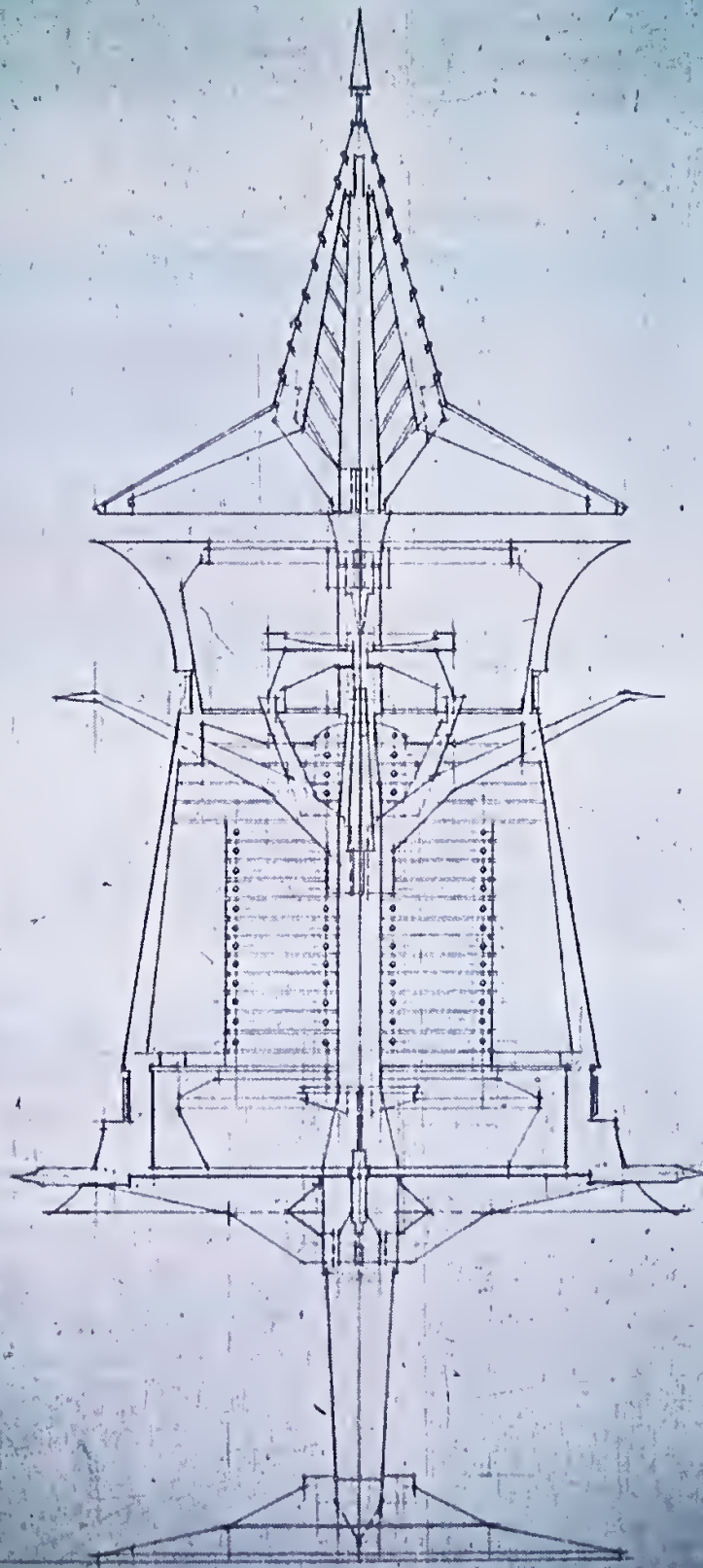
THE
CITY

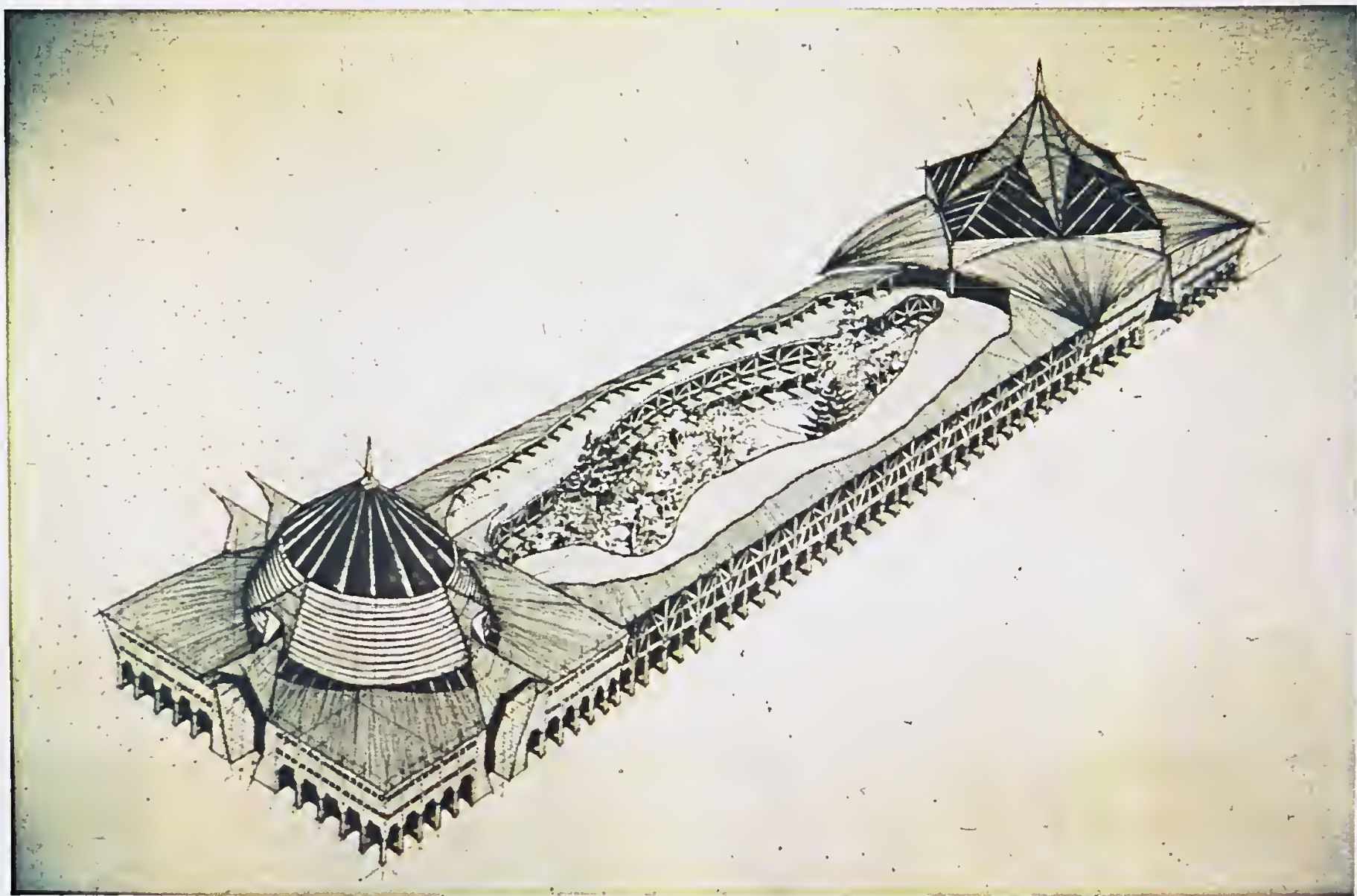


DAVID WOLFEL

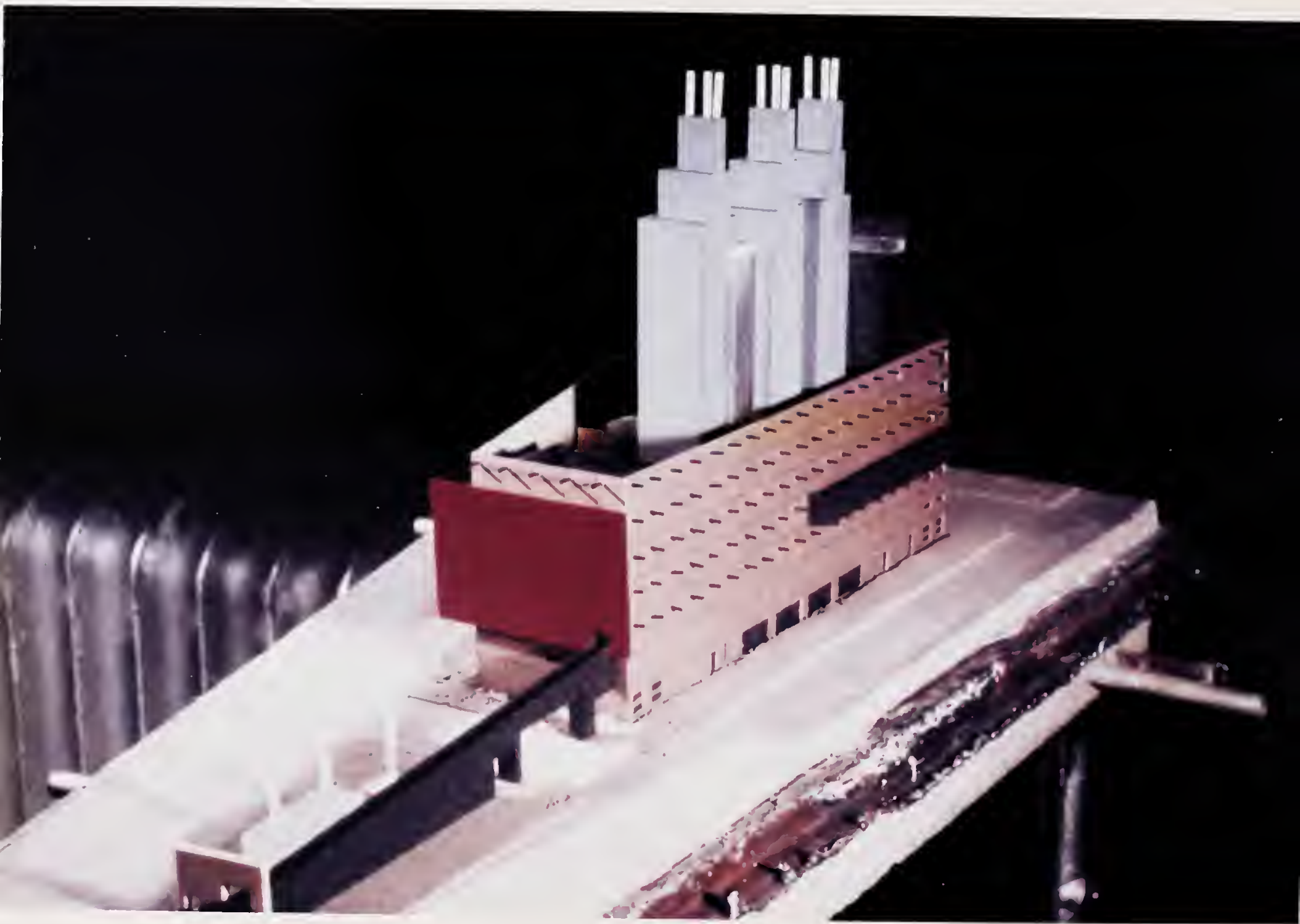
BIRLHALL
DESIGN GROUP

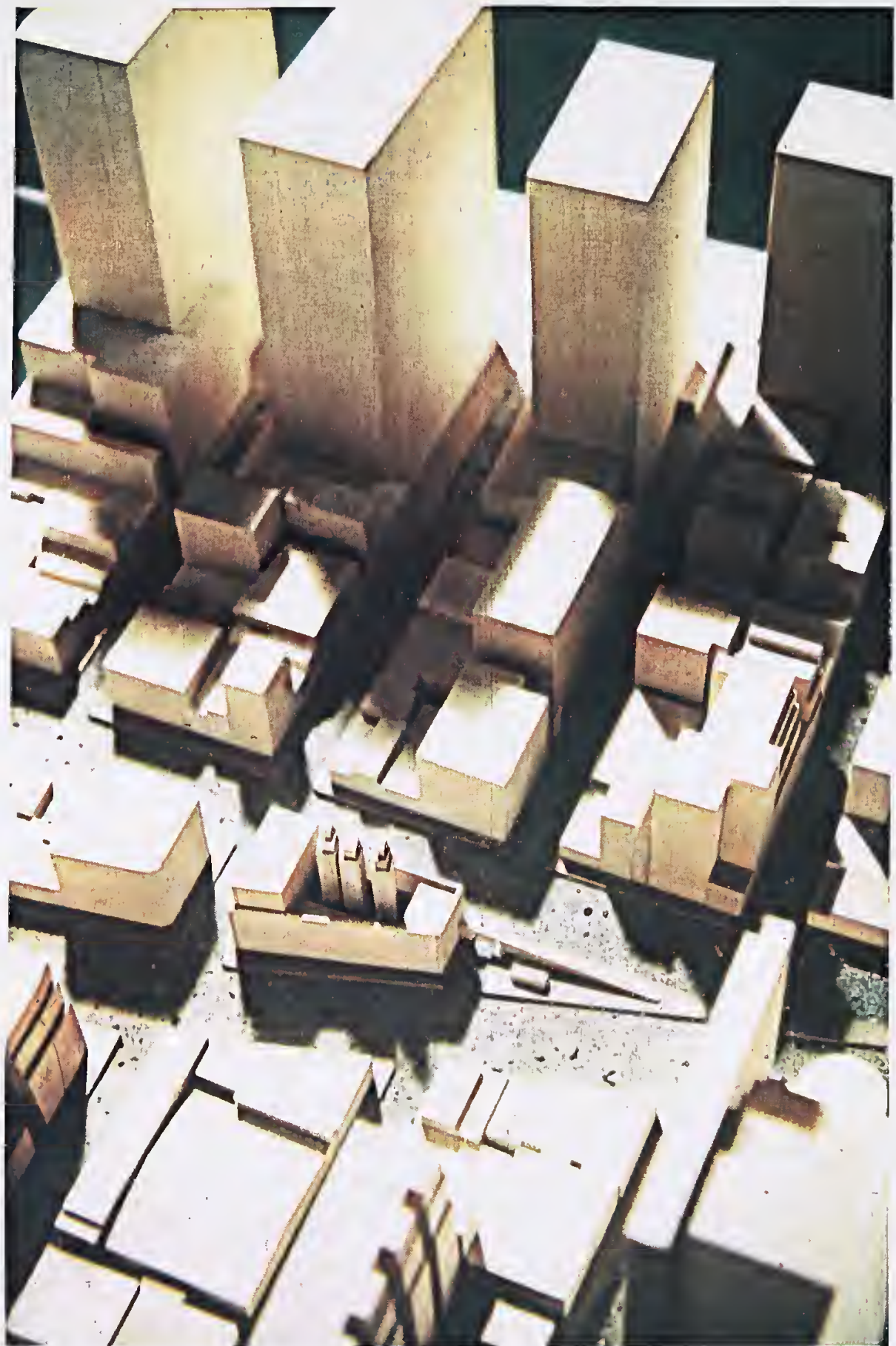
1309 WISCONSIN AVE
NW WASH
DC 20007

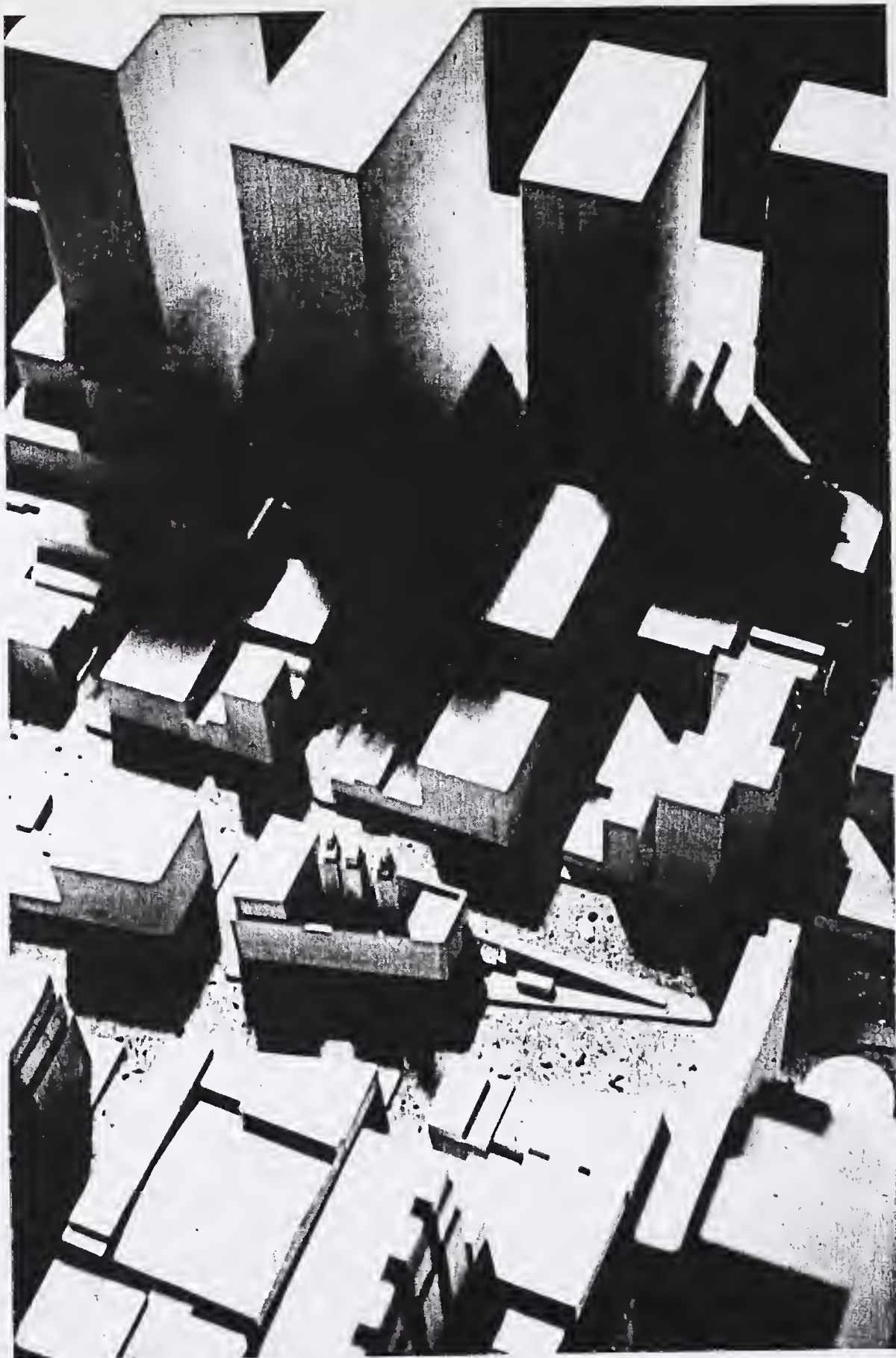












Editors: David Hanawalt and Kyong Park

Assistant Editor: Shirin Neshat

Special Thanks to: T Cousins, Suzanne McClelland, Plauto, Beth Weinstein and
Peter Wolf

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STOREFRONT for Art + Architecture
97 Kenmare Street
New York City 10012
(212) 431-5795

May 25, 1987

(Not Missles from Houses) Houses From Missles -- Part II

They must be decommissioned by now. The Titans that were going to be Titan Village. Actually, I'm not sure -- recalling nothing in the news one way or the other. They must be decommissioned by now.

1.7 Billion for Junked Missles

Homeless Numbers Inflate by Double Digit Percents

New York City Budget Shows Multi-Million Dollar Surplus

Hire more police. Not just missles from houses, from bullets and nightsticks as well. The beggars become aggressive.

Whitney Museum Attempts Eviction of Old Lady for
Art Storage

Do not go gentle into that good night. Rage.

1986-87. Donald Trump Unveils Refurbished Central Park
Skating Rink. Donald Trump Unveils Plans for
Televison City

The World's Tallest Tower returns to New York City. Mixed use. Luxury housing. Offices. Studios.

Move over Radio City. Tell Rockefeller the news.

More and more new York fulfills Rem Koolhaas's prediction for the ultimate theme park.

Koch Proposes Baracks-Type Housing For
Homeless

No privacy. No moving in. Move on.

David Dinkins Saves The Day

Titan Village is constructed of only one half of the available Titan Missles.

I have not depicted in great detail the internal structures of these buildings because they will never be built.

The whole idea of turning missles into houses is very impractical. That is the point of this piece.

The combined cost of the Titan and MX Missile program which has replaced it is approximately 3.2 Billion dollars of public funds.

The reason that there aren't enough houses is because there are too many missles.

We are turning our houses into missles. Another very impractical idea.

This piece is dedicated to the memory of Joseph Beuys.

Laura Zelaznick

March 2, 1986



(Not Missles from Houses) Houses from Missles.

What you are looking at is a model of a little housing development. It is called "Titan Village" because it is made out of Titan Missles with their warheads thrown away. (Not thrown away). There is no place on Earth that you can throw away a 9 Megaton nuclear warhead. Let's just say "removed."

There are 19,000 homeless people in New York City.
There are 49 Titan Missles in the United States.

Titan Missles will be decommissioned in 1987 when the 1.5 Billion dollar MX Missile program becomes active.

The US will have 49 spare Titan Missles in 1987. These 49 missles cost 1.7 Billion dollars a few years ago.

The scale of the model is approximately 18"=27 meters.

27 meters is the height of a Titan Missile with its "reentry vehicle" removed.

The diameter of a Titan Missile is three meters. Three meters makes for very cramped living quarters. Titan Village is made of units which are three meters wide and 10 ft. high. Houses are made by the accretion of units in the same way that Habitat at Montreal was created. Each Titan Missile has within it the capacity for 14 units 9ft. dx10ft. h.

Each Titan Missile cost 35 Million dollars.

An average one family house in Kew Gardens costs just \$250,000.

Sheltering (not nuclear) Arms is a mixed use type of structure standing seven stories high. It is composed of full-length Titan Missles welded together.

2 Benjamin St.
Glen Head, N.Y., 11545
June 5, 1987

Dear Group,
Sorry for the delay - but I don't think my presentation would show up well in a photograph so I am submitting a written description of my project as I mentioned to Shirin Neshat on the phone this week.

Proposal: Shelter For Homeless Youth on a Triangular Site on Sixth Avenue Between Spring Street and Green Street-

The intent of my proposal is to create an urban oasis of humanity and safety addressed to the needs of homeless youth experiencing temporary dislocation or disorientation and in need of housing assistance for a limited period of time.

The design consists of a small scale residence in a landscaped setting on a triangular site.

The proposed facility design would be comprised of a total indoor-outdoor environment in which the surrounding landscaping would be a significant component in ^{the} sense of an urban oasis. It would extend to suggested landscape improvements for the gas station across the street as well as the landscaping of a very small triangular site below it.

The presentation consists of a large folding panel with a scale site drawing of the existing situation, a scale drawing of the proposed ground floor of the facility and proposed landscaping of the triangle and improved nearby landscaping, and a scale drawing of the second floor of the shelter. An elevation drawing of the building and landscaping along with a photograph of the site as it exists complete the display.

Mary Blackey

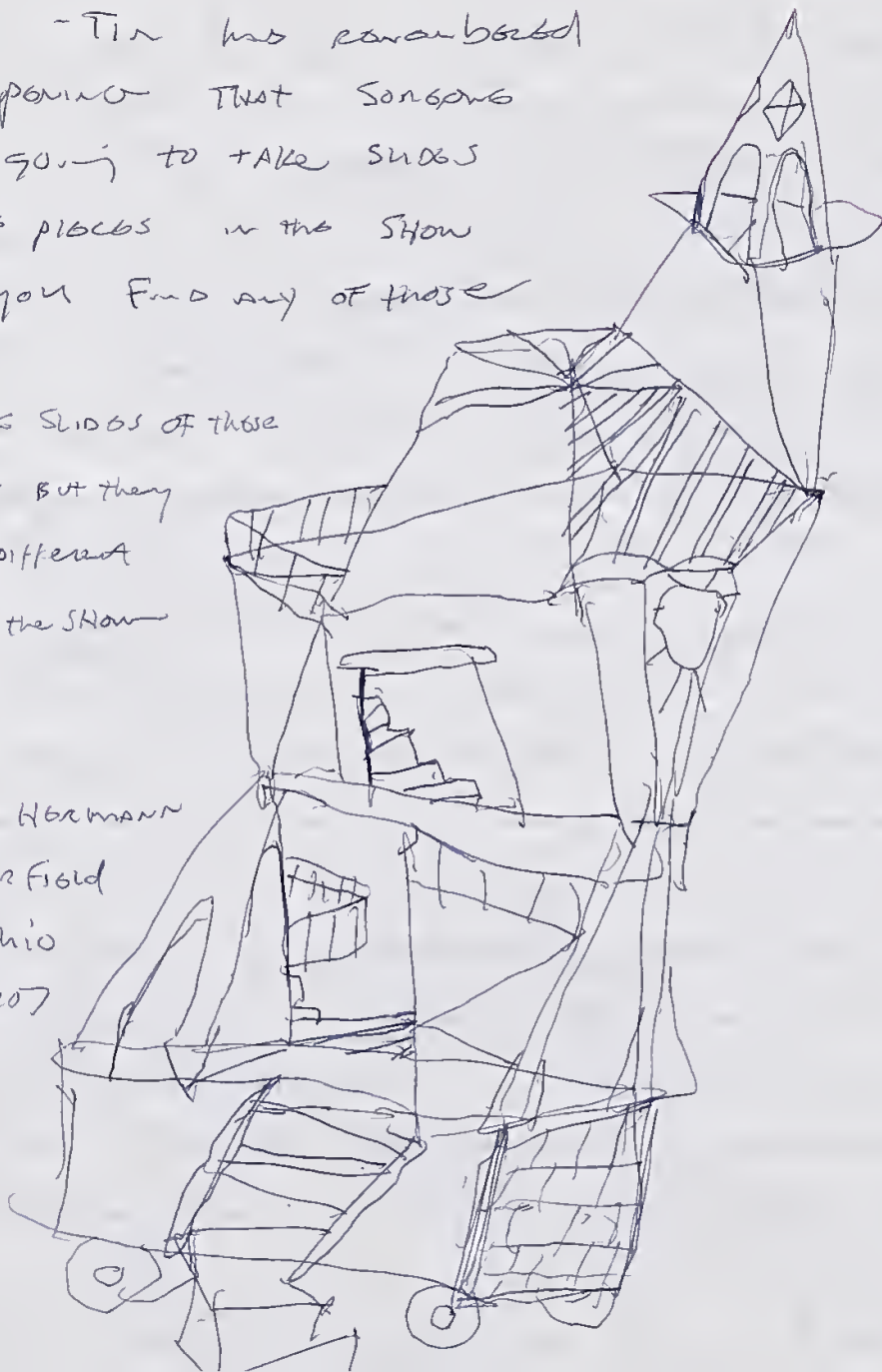
Dear Stoneprint,

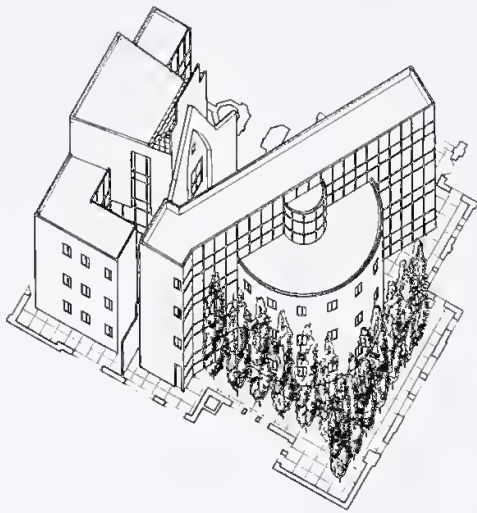
Sorry to write to you
BUT I've lost the 16H22
OF REQUIREMENTS FOR THE
HOUSING FOR HOME CATALOG CAN YOU RESEND?

ALSO - Tim has remembered
AT THE OPENING THAT SONGS
WAS GOING TO TAKE SLIDES
OF THE PICTURES IN THE SHOW
CAN YOU FIND ANY OF THOSE

I HAVE SOME SLIDES OF THOSE
PICTURES NOW BUT THEY
ARE IN A DIFFERENT
FORM THAN THE SHOW

Sincerely
William Hermann
3130 fairfield
Cinn Ohio
45207

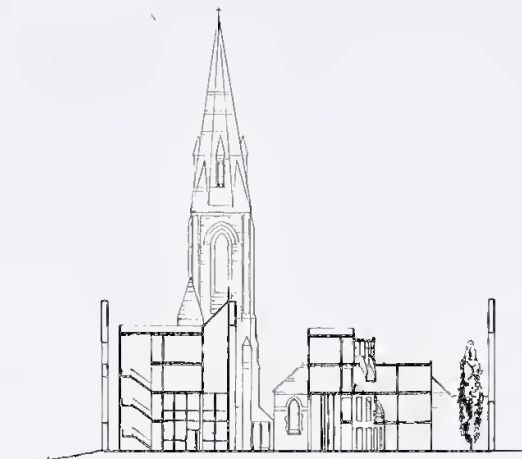




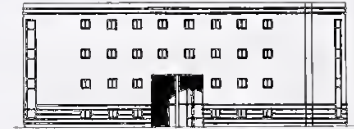
AXONOMETRIC



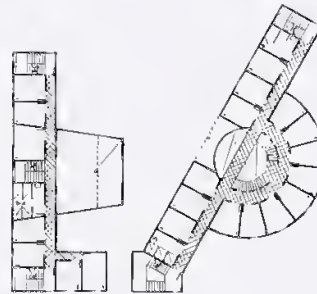
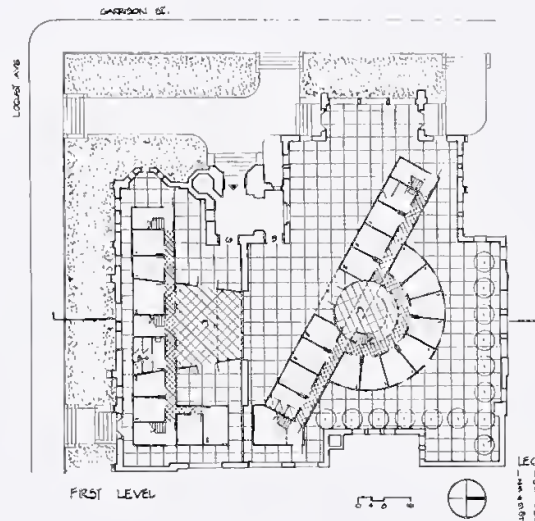
LOCUST AVE. ELEVATION



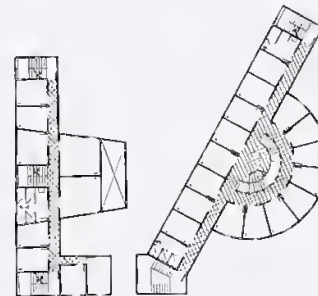
SECTION



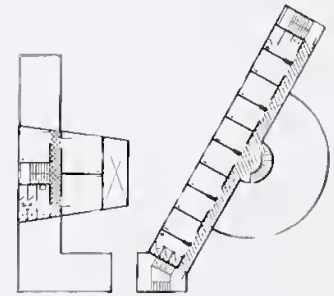
SOUTH ELEVATION OF NEW SECTION



SECOND LEVEL



THIRD LEVEL



FOURTH LEVEL

AFTER SEVERAL MONTHS WITH PEOPLE IN CHARGE OF HOTELS AS EVANGELIST CHURCH OF ST. LOUIS, MO. DESIGNED THE PROGRAM FOR THE ARCHITECTURAL PROGRAM. REPAIRS TO THE EXISTING CHURCH AND SOCIAL WORKERS' LIVES. RECOMMENDED LAYOUTS FOR BOTH MEN AND WOMEN. ARE PROVIDED WHICH WILL INCLUDE CHURCH AND THINGS AND TV ROOM WILL BE PROVIDED FROM THE CHURCH TO BE REPAIRS TO THE CHURCH.

THE 1920 IS THE EXISTING CHURCH OF THE PROGRAM AT LOCUST AVE. AND GARDEN ST. THE REPAIRS WILL BE TO THE MOST WHICH ARE IN GOOD CONDITION AND THE PROGRAM IS DESIGNED WITH THE REPAIRS WILL BE TO THE CHURCH REPAIRS TO THE CHURCH.

EXISTING CHURCH AS SEEN FROM GARDEN ST.



EXISTING CHURCH AS SEEN FROM LOCUST AVE.



EXISTING CHURCH SIDE VIEW



EXISTING CHURCH BACK VIEW



HOMELESS at HOME

FEBRUARY 1966

ST. LOUIS, MISSOURI

DESIGNED BY: FERNANDO HALLSHAMPTON

MEHRDAD

HAJI-SHARIFI

Wedel, West-Germany
28.04.87

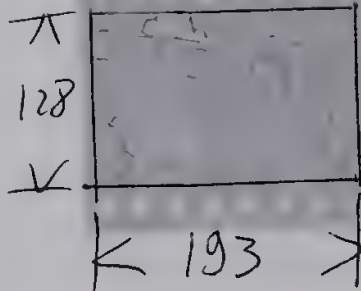
Storefront for Art + Architecture
97 Kenmare Street
New York, NY 10012

Thank you for the letter I received from N.Y. today.
I am pleased to hear that a catalogue of the
exhibition is about to be published and I am
interested in receiving an example edition.
As my original work is still in N.Y. and I do
not have any possibility of coming over, we
will have to find another solution of returning
the original and description to me. The deadline
of May 26 worries me; I do not know how
to make some photos of my work since the
original is in N.Y. It would be helpful if
you have a suggestion.

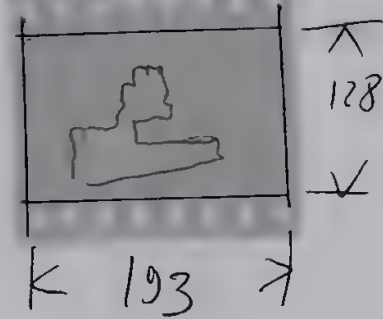
Respectfully
Guido Scholten

Guido Scholten
Rosengarten 8 C
2000 Wedel
West-Germany

SIMILI



565/-



560/-

B



May 28, 1987

To Kyong Park,

I will be sending in
a written description of my project.

Sincerely,

Faith Day
& Elaine Blecker

Project: "I + Can't Stop The Dream"
slide show installation

Till I was 22 years old, my impression was, that "Homeless" is a problem of a remote past. Since that time I have been living in New York - the Homeless Capital of the World. The confrontation with these unfortunate people on a daily basis is for me just as painful as it was for the first time.

"Homeless at home" exhibition, organized by the Storefront of Art and Architecture, gave me a chance to get involved, to make a public statement, to put all my emotions into the sculpture piece created specifically for this exhibition

Josef Humpalil

NY, September 28, 1987

